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On the Cover *Nate Barry-Stein. Photograph by Stephen Loewinsohn.*

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NEWS & OPINION

EAST BAY EXPRESS
MONEYBALL 2.0
THE PITCHING WHISPERER

A Tough Stretch Ahead

A handful of games left and the A's have a really tough stretch ahead. Around now a lot of these rookies who have played all year should start to hit the wall. Yet they have done so well since June 1 that they have a tremendous amount of confidence as a team. The only downside I see is that with Beane and the A's making a run on cheap pitchers, perhaps soon others will follow suit and their price will go up, never to come back down again.

Mark Fraizel, Oakland

"Liberal Doesn't Always Mean Liberal," UC Berkeley

Top-Down Environmentalism

Many on the left seem to be unaware that a lot of things being done in the name of climate change are of a hoodwinking nature. Cap-and-trade, smart grid, and smart growth are top-down initiatives benefiting the controlling corporate elite, which have had no input from the average citizen. We have a right to question — and need to question — these initiatives that will have a huge impact on our lives and environment. The most important thing we citizens can do to avert environmental pollution, destruction of our heritage, and unchecked development is to keep control over our own local land use. Big business cloaked in climate-change-mitigating-environmentalism is taking advantage of a panicked citizenry. We don't need Robert Gammon guilt-tripping for the opportunists. The title "Liberal Doesn't Always Mean Liberal" is so true, but for the opposite reason from Mr. Gammon's premise.

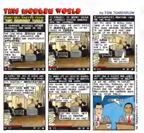
Vivian Warkentin, Berkeley

Corrections

In our Sept. 19 restaurant review, "The Kitchen Pizza Connection," we misstated MLK Cafe's address. It's 3860 Martin Luther King Jr. Way, Oakland. And our Sept. 5 feature, "Radioactive Isle," misidentified an official from the Department of Toxic Substances Control. His name is Rynn Mya — not Ryan Lee. ●

THIS MODERN WORLD

by TOM TOMORROW


FURTHER GAFFES FROM THE ROMNEY VIDEO
1) CANDIDATE DISCUSSES OTHER AMERICANS FOR WHOM HE HAS LITTLE USE.
THE LOW WAGE SERVICE SECTOR EMPLOYEES I ENCOUNTER ARE OFTEN SURLY AND INSUFFICIENTLY ATTENTIVE
IF IT WERE UP TO ME, I'D REPLACE THEM ALL WITH ROBOTS
2) EXPLAINS HIS SECRET DREAM OF LITERALLY DIVIDING AMERICA INTO TWO COUNTRIES.
I'D CALL THEM THE UNITED STATES OF MAKERS AND THE UNITED STATES OF TAKERS
WE'D GET THE GOOD PLACES, OBVIOUSLY
3) CONTEMPLATES PRACTICAL USES FOR THE POOR.
SAY YOU NEED TO REACH SOMETHING UP ON A HIGH SHELF. YOU TELL SOME WELFARE RECIPIENTS TO LAY DOWN IN A PILE, AND CLIMB UP ON TOP OF THEM.
IT'S AMAZING WHAT THEY'LL DO FOR A FEW MORSELS OF FOOD
IT'S POSITIVELY INVIGORATING
I DON'T KNOW WHY THE LESSER CLASSES RESENT SUCH HARMLESS DIVERSIONS
YOU ROUND UP SOME HOMELESS PEOPLE AND SET THEM LOOSE ON YOUR SECLUDED PRIVATE ISLAND — AND THE GAME'S AFOOT!
IT'S JOLLY GOOD FUN
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NEXT: CAN A CLEVER ONE-LINER PUT THE CONTROVERSY TO REST?
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EAST BAY EXPRESS

OPINION

THE CONSENT DECREE DOES NOT HAMPER CRIME FIGHTING

In fact, the Negotiated Settlement Agreement, if fully adopted by the Oakland Police Department, will reduce crime

By Samuel Walker

Residents of Oakland have expressed concern about the costs of the federal consent decree involving the Oakland Police Department, and argued that the decree diverts scarce resources from crime fighting. The costs are indeed high in terms of dollars and officer time and effort. But is this price too high? Does the consent decree contribute to Oakland's unacceptably high crime rate? These are good questions that demand an answer.

The reforms mandated by the federal consent decree, also referred to as the Negotiated Settlement Agreement or the NSA, are designed to achieve constitutional policing, equal treatment of all people, an elimination of excessive force, and genuine accountability for officer conduct. Is keeping crime under control forgotten in all this? No. Police experts from around the country know that constitutional policing is a necessary element of effective crime control. For more than 25 years, the community policing movement has maintained that controlling crime and disorder requires the police to have the trust of the people they serve. The police rely on neighborhood residents to provide information as victims or witnesses to crimes and provide valuable insights into conditions in their areas.

Trust and cooperation are lost when the police engage in unconstitutional and unprofessional conduct: when they use excessive force, are verbally abusive; stop, question, and frisk people because of their race or ethnicity; and are perceived to go unpunished for their actions. Such actions and misconduct alienate the individuals directly affected, and their stories spread among family, friends, and neighbors. A single incident of police abuse has long legs and travels far. People not only do not trust the police but, at its worst, police misconduct also generates fear of the police. Effective crime-fighting cannot work in such an environment.

The NSA requires detailed record keeping designed to end officer misconduct. Officers are required to account for citizen contacts and uses of force (Sec. V, VI.) to explain what they did and why. Sergeants are required to review these reports carefully and take appropriate disciplinary action where an officer's performance has violated either department policy or the law (Sec. IV, D, V., VII., X.). Is all this time-consuming and expensive? Yes. Is it necessary? Absolutely. No organization, and, certainly, no police department, can function effectively if it does not know what its employees are doing and fails to correct inappropriate behavior.

The accountability requirements contribute directly to effective crime-fighting. Officers who stop, question, and search people without probable cause, or on account of their race or ethnicity, are wasting valuable police time. If the pretext for a stop is only the color of the person's skin, then the person stopped is not a criminal suspect.

Police officers should focus on people they know are active criminals, and they should intervene only when they have probable cause. Their time is better spent talking with people about problems in the area, developing productive relationships, and gaining useful information. With officer misconduct reduced, people will be far more willing to cooperate with them.

The NSA also includes a "span of control" requirement that sergeants supervise no more than eight officers (Sec. IV, C). This represents a long-standing national standard. A proper span of control ensures that sergeants can effectively supervise their officers, ensuring both constitutional policing and conformity with the department's crime-fighting strategies.

A crucial part of the NSA is the Personnel Assessment System (PAS). This is a form of what are known as early intervention systems (EIS) and is a computerized database of officer performance. The Oakland PAS contains data on twenty different aspects of officer performance, including uses of force, citizen complaints, internally generated complaints, and use of sick leave. Where EIS already exist in other departments, it allows supervisors to get a comprehensive, overall picture of an officer's performance. Most importantly, it allows them to spot an officer with performance problems early and to intervene with appropriate corrective action.

The intervention might involve counseling by a supervisor ("you seem to have trouble with rudeness in traffic stops"), professional counseling (e.g., for a drinking problem), or individualized retraining (on the proper use of force in an arrest). Such early intervention prevents future problems and helps officers improve their performance. An officer who is better in use-of-force incidents will be better at crime-fighting. At the simplest level, a genuine criminal will not be able to raise issues of excessive force by the arresting officer.

By contrast, unconstitutional policing imposes many costs that detract from effective crime-fighting. A citizen complaint about excessive force consumes a lot of time on the part of internal affairs investigators, the officer under investigation, command officers, and, ultimately, the chief of police. Lawsuits over abuse or discrimination, of course, are very expensive in terms of dollars and the department's public image. Reducing misconduct frees up time that can be productively directed toward fighting crime.

In short, a police department that conforms to constitutional standards will be more likely to fight crime effectively. ●

Samuel Walker is a nationally recognized expert on constitutional policing, and author of fourteen books on police accountability and civil liberties. He also is professor emeritus of criminal justice at the University of Nebraska at Omaha.

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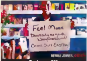
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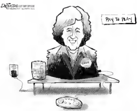
SEVEN DAYS

BRUNNER'S GOT 'BRASS'

In her campaign for Oakland city attorney, the longtime councilwoman is criticizing her opponent for doing what she has repeatedly done

By Robert Gammon



Last year, several Oakland councilmembers put forward a plan to make the city attorney an appointed position. It was clear at the time that the council intended to keep City Attorney **Barbara Parker** in her job. Parker has earned a reputation over the years as being both an excellent lawyer and a consummate professional. Councilmembers also knew that one of their colleagues, Councilwoman **Jane Brunner**, planned to run against Parker if the city attorney remained an elected position. Although Brunner also is a lawyer, she is known better for being a career politician and prodigious fund raiser.

The conventional wisdom was that Brunner would easily outraise and outspend Parker and thus win this year's election. Brunner also made it known that she strongly opposed the proposal to turn the city attorney into an appointed position — knowing that her fellow councilmembers would select Parker over her.

Last November, city voters rejected the council's proposal after opponents argued that such a move would strip voters of their democratic powers. Apparently lost on voters was the fact that councilmembers are their elected representatives who make decisions on their behalf all the time. Also lost was the fact that many cities have made the city attorney's position appointed, realizing that the job is better suited for a nonpartisan legal expert than a politician adept at raising campaign cash.

Sure enough, Brunner ramped up her campaign for city attorney after the election. But then something happened that many people — including Brunner — didn't expect: Parker turned out to be an excellent fund raiser.

When including last year's campaign finance reports, Parker actually out-raised Brunner — $131,869 to $120,208 — through the most recent reporting period, which ended June 30. So how did Brunner respond when she realized that Parker was beating her at her own game? The longtime North Oakland councilwoman began hurling charges at Parker, alleging that the city attorney was engaging in "pay-to-play" politics because Parker had received campaign donations from attorneys and firms that have done business with the city.

One of those firms is Keker & Van Nest of San Francisco. **Jon Streeter**, who is one of the firm's partners and is the current president of the California State Bar, rejected the pay-to-play accusation, telling the legal newspaper *The Recorder* last week that he's backing Parker because Brunner has "no significant experience in legal practice."

Although Brunner has produced no evidence that Parker has provided favors to donors in exchange for campaign donations, the councilwoman has nonetheless continued to make unsubstantiated charges of pay-to-play. How unsubstantiated? Earlier this month, Parker's office noted that, under her command, the city reduced its spending on outside law firms by 40 percent last year. So the lawyers and firms donating money to Parker's campaign don't appear to be getting many favors.

In fact, if they were searching for favors, they should be donating to Brunner. Over the past decade, Brunner and the council have helped make those firms wealthy by repeatedly voting to reduce the number of in-house lawyers in the City Attorney's Office, thereby forcing the city to hire outside law firms to do its legal work.

Brunner's allegations are even more hypocritical because she also has been receiving campaign donations for years from contractors and companies that do business with the city. Records show that in her campaign for city attorney, Brunner has received a total of $2,100 in donations from B&B Vehicle Processing and its owners, who have long held the exclusive monopoly contract on towing and storing cars for the City of Oakland. Brunner also received $700 from Waste Management, which holds the city's garbage-collecting contract, and donations totaling $1,100 from Douglas Parking, which has contracts with the city to operate city-owned garages.

Not to mention the $700 donation from the Tidewater Group, which is co-run by **Ana Chretien**, owner of ABC Security, and which has maintained private security contracts with the city over the past two decades. ABC Security also has donated $700 to Brunner's city attorney campaign. Last year, the *Chronicle* noted that Brunner voted to reject a recommendation by city staff to hire a new security firm and instead voted to renew ABC Security's contract after receiving a $350 donation from the company.

In other words, Brunner has repeatedly engaged in the pay-to-play politics that she's now criticizing Parker of doing. To quote **Bill Clinton** in his Democratic National Convention speech, noting the numerous hypocritical statements that GOP Vice Presidential nominee **Paul Ryan** made about President **Barack Obama**'s Medicare savings: "It takes some brass to attack a guy for what you did."

Moreover, evidence shows that Brunner has actually engaged in pay-to-play — by voting to award a contract to a donor, ABC Security, that, according to nonpartisan city staffers, didn't deserve it. Not surprisingly, Brunner's hypocritical allegations against Parker have angered several of her council colleagues. "It's amazing to me that Jane has the gall to make this accusation when Jane has been hitting up developers for contributions for years, even though she runs the council's economic development committee," Councilwoman **Pat Kernighan** told the *Express*. "I guess Jane is admitting that she gave favors to all the developers she took money from, and is assuming that anyone else would do the same." ●

Seven Days is culled from our news blog, 92510.

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GDP AND SEVEN STARS, REBORN

Richmond's GDP Collective is barren of décor but packs the best strains in the region, while Seven Stars hides in plain sight in a small mall

By David Downs

Medical cannabis patients in the Bay Area now have three licensed dispensary options in Richmond, thanks to the reopening of the award-winning Seven Stars Holistic Healing Center this month and the Grand Daddy Purple Collective in August. The City of Richmond previously licensed the dispensary Green Remedy Collective. The trio of clubs represent a big win for the growing ranks of East Bay patients who don't want to drive to Berkeley or Oakland. And as sales taxes flow to Richmond's coffers, the new businesses offer yet another model for California officials struggling to allow safe access to medical cannabis in their own towns.

Seven Stars shined bright in Richmond during the city's dispensary boom of 2008-09. But after winning a *High Times* Medical Cannabis Cup for its indica "Pure Kush," Seven Stars' prospects dimmed when the city banished the dispensary, along with all other clubs, in 2010.

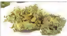
Seven Stars relocated to El Sobrante, but Richmond and its club operators kept talking, and in December, the hardscrabble, liberal city of 100,000 agreed to award three business permits to qualified dispensaries. In March, the city council upped the allowable number of permits to six, and Green Remedy came back first on Hilltop Mall Road, followed by GDP in August, and then Seven Stars.

The enforcement climate has changed since Seven Stars began the process of seeking a permit, however. A yearlong federal crackdown has besieged industry leaders. Winning a coveted permit to join a regional weed oligopoly suddenly seems less awesome. Our visit to Seven Stars indicated that the club isn't returning with much fanfare.

The small shop re-opened around September 12 in its original location just off I-80 after it splits with I-580. In the mezzanine of the Pacific East Mall, only a vague "Seven Stars" sign pointed us upstairs to where an older security guard sat in front of two big, blank commercial loading doors. The code to be let in is "New patient."

Seven Stars checks the validity of every California ID and doctor's recommendation presented. The club's owners underwent city background checks and paid $19,000 in nonrefundable fees to pass the initial application phase. Then the council, the police, and planning departments vetted the dispensary's operational security and product safety plans for almost a year.

The process seems to have worked. Seven Stars is very clean and professional. No one is allowed to vaporize or smoke inside or anywhere near the mall. The flowers are tested by Steep Hill, and Seven Stars has some premium OG Kush and Blue Dream.



"Bay 11" and "GDP" from GDP Collective

None of Seven Stars' award-winning Pure Kush could be spotted, but indica Purple Kush was available. We were less enthused about the Jack Herer offshoot "J-1," which smelled like a mislabeled OG. And the Headbanger smelled off, like it had a fertilizer or nutrient issue.

The club lacked all but two concentrates, because it was the first week back in business and the product was still being tested. The Chocolope Wax concentrate had passed screening and looked superb.

Unlike most dispensaries, Seven Stars' menu is not posted online due to the legal climate, club officials said. We hope that changes. Online menus are a huge convenience, and this secret mall club has earned the right to be on the map.

Over on Hilltop Mall Road, things are sunnier. GDP Collective sits in the same strip of office space as Green Remedy Collective. As long as you have a valid state ID and doctor's recommendation for cannabis, sign-up is a breeze.

GDP Collective consists of a big, empty sales floor with little on the walls, save a small whiteboard at the front of the line. The tiny menu written in dry-erase marker doesn't do GDP justice. The club's offerings are deep, weird, and cool — full of bold spin-offs of Bay Area staples OG Kush, Grand Daddy Purple, and Trainwreck.

Colorful activist and GDP operator Ken Estes appears to be a hit breeder who knows what people want, and all of his award-winning strains are here. First-time patients — as well as those who return to the newly reopened location — get a free gram of award-winning "Bay 11" or "GDP" with purchase. That's [illegible].

Bay 11 is a cross of OG Kush and Green Crack, a somewhat apt name for a strong, uplifting sativa with orange hairs and lime-green leaves that smell like citrus and test at 18 percent THC. Estes' award-winning, grape-smelling Grand Daddy Purple (or GDP) also lives up to its fame, and we were stoked to see crosses like top-shelf "GDP Firefly."

The Lamb's Bread looked inviting. And "Medusa" is a racy, stony sativa cross of Northern Lights, White Widow, and Trainwreck, the budtender said. Unique strain combos flew so fast and furious, we quickly lost track.

GDP's prices also spun us around. Before taxes, Bay 11 cost $41 per eighth, compared to $55 for top-shelf eighths at other clubs, and the Cup-winner isn't even their top-shelf. Unfortunately, GDP doesn't post its menu online either.

Still, kudos to the clubs and Richmond for getting regulations finalized and permitted clubs open. It's an achievement that still eludes such cultural backwaters as Los Angeles and Palo Alto. ●

David.Downs@gmail.com

This column is culled from our blog of the same name.

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ECO WATCH

WIND FOR ONE

A 104-foot-tall wind turbine proposed for the San Leandro shoreline would benefit a single business

By Steven Tavares

Nearly every evening, Lula Tacgny, with her five-year-old son in tow, walks the scenic trail along San Lorenzo Creek that stretches from behind her house at the Heron Bay housing development to protected marshlands along San Francisco Bay. She purchased the home thirteen years ago for the area's calming beauty, she said. But a controversial proposal by a nearby green technology firm to erect a 104-foot tall wind turbine has angered Tacgny and many local residents. While San Leandro is attempting to rebrand itself as a hub of clean tech, critics of the wind turbine say Halus Power Systems and its owner Louis Rigaud are less interested in green energy than in saving greenbacks.

After an eventful public meeting in June, featuring Rigaud, city staff and dozens of angry homeowners, Tacgny said she was so upset — and resigned to the fact that the turbine was going to be built — that she rushed the next day to refinance her home before its value plummeted. Vanessa O'Connor, who owns a home down the street from Tacgny, was blunt about her feelings regarding the wind turbine being in the line of sight of her upstairs bedroom. "Bottom line is, We don't want it," she said. The Heron Bay development is tightly packed with houses and has little room for views other than of a next-door neighbor's home. O'Connor said one major reason she purchased her house was because it did not abut someone else's backyard. But now it might be near a large windmill.

In many ways, the city is responsible for much of the anger and controversy over the wind turbine because of a lack of transparency and outreach to the residents of Heron Bay. City officials, in fact, have admitted as much.

Critics worry that other businesses will want turbines.

Rigaud, whose business refurbishes old wind turbine parts, began discussions last January with the city for a single 104-foot tall wind turbine on his property. However, his business is in an industrial zone that limits structures to no taller than sixty feet. As a result, he needs a zoning variance from the city.

Following an environmental impact report that Rigaud funded, the city's planning department found the proposed wind turbine would not have significant impacts on the environment. As required under the California Environmental Quality Act, a less stringent environmental study, known as a mitigated negative declaration, was prepared and a thirty-day public comment period commenced in late May.

However, many residents, along with members of the Heron Bay Homeowner Association board of directors, were not notified until days before the end of the comment period was to end. City officials contend that they were only required to notify residents within a three-hundred-foot radius of the proposed wind turbine — which amounted to just four homes. "We did what was required," said San Leandro Planning and Housing Manager Tom Liao. "But we are aware that generated — understandably — anger, and the homeowners let us know it." Ultimately, the city extended the comment period.

As homeowners criticized Rigaud and city staff during a June public meeting, some mistakenly believed the wind turbine was a done deal while others assumed it was a city-backed proposal. As suspicions rose, Rigaud acknowledged to the group that his proposal stemmed from a desire to lower his company's energy bills. To critics of the wind turbine, his comments did not jibe with other statements he has made or those made by some city officials and proponents of green tech firms at the city's chamber of commerce, who have contended that companies like Rigaud's are exactly what San Leandro needs to compete in the new economy. "He wants to save $1,000 a month and it really isn't beneficial to the community," noted Benny Lee, the president of the Heron Bay Homeowners Association and candidate for the area's seat on the city council.

According to Rigaud, his wind turbine would only attract enough wind to spin, at best, about a quarter of the day and produce around fifty kilowatts of power for his business — and so would not be able to provide clean energy to anyone else. However, Heron Bay homeowners noted that Rigaud recently suggested to a local television news station that energy from his wind turbines could be used in other parts of the city.

As such, critics question how one 104-foot tall turbine that only benefits a single business can represent San Leandro's "green" future. Rigaud's proposal also is sparking concerns that other residents and businesses will seek to build tall turbines along the city's shoreline or in other areas of San Leandro. Moreover, the proposal raises questions as to whether tall wind turbines are suitable for urban areas. Traditionally, wind farms have been built in rural areas of the United States.

Some members of the Heron Bay Board of Directors also say the city's study of the impacts of the wind turbine are unspecific and fail to answer key questions about the effects on people living in the shadow of the turbine and safety hazards in the event of a mechanical malfunction. The group also objects to the environmental report's conclusion that the wind turbine won't have much of an impact on birds. The report asserted that the wind turbine likely would only kill one bird every 6.5 years. However, wind turbines elsewhere routinely kill far more birds, and critics of the study say that city policy erroneously puts the spinning turbine in the same category as cell towers and other stationary poles. In addition, there are no references to the well-known effects of wind turbines on humans, opponents contend. Stress and headaches from the sound of whirring turbines and the light-flicker effect of the blades cutting the sunlight have been reported in other places.

"HE WANTS TO SAVE $1,000 A MONTH AND IT REALLY ISN'T BENEFICIAL TO THE COMMUNITY," NOTED BENNY LEE, PRESIDENT OF THE HERON BAY HOMEOWNERS ASSOCIATION AND CITY COUNCIL CANDIDATE."

Rigaud admitted at a public meeting this summer that these ailments can occur from wind turbines, but said his single monopole is too far from residents to have any of those effects. Rigaud declined to comment for this article.

Fred Simon, another Heron Bay board director, has been vocal about forcing Rigaud to come up with a costly, but more detailed, environmental impact report to study these issues before the city Board of Zoning and Adjustments hears his proposal later this year. Rigaud has resisted ordering an EIR for the project and has told city-planning officials that the high costs, potentially as much as $100,000, would wipe out his small business. ●

Editor@EastBayExpress.com

"Lake Front Homes," Bella Lago master plan community, Manteca, California, 2008 © Ken Light

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Since Armijo was hired, buses now travel for more miles between repair stops. File photo

NEWS

NEW AC TRANSIT GM SHAKES THINGS UP

David Armijo has improved bus service and community relations while overhauling the once-troubled agency's management and operations.

By J. Douglas Allen-Taylor

AC Transit Board member Chris Peeples was questioning a district staff member during a board meeting last week when General Manager David Armijo spoke up, adding, "If I may, may I respond?" When board president Elsa Ortiz nodded yes, Armijo gave a brief explanation of the district's reasoning in proposing certain alternatives in proposed Bus Rapid Transit stations. Armijo then returned to his usual silent observation as the board continued its deliberations.

For anyone attending their first AC Transit board meeting, there was nothing remarkable or even memorable about the incident. But as much as anything else the exchange showed the vast difference between Armijo, who came to AC Transit last February, and Rick Fernandez, who resigned from the district in October of 2009 under considerable board pressure after ten years running the district.

Before he fell out of favor with the board during a sustained fiscal crisis and mounting criticism over his controversial self-described "partnership" with Belgian bus manufacturer Van Hool, Fernandez treated the AC Transit board as an annoying junior partner, interjecting himself into board deliberations, interrupting board members to give long lectures, often supplementing them with detailed facts and figures that he had never bothered to include in his written reports.

In the two-year interim between Fernandez' resignation and Armijo's hiring, AC Transit was run by Interim General Manager Mary King while the board sought a permanent manager.

Relations during meetings with the AC Transit board are not the only easily visible difference between the Fernandez and Armijo managerial regimes. It is also the difference in attitude between the two men and the public.

When the Oakland City Council gave final consideration earlier this year to AC Transit's Bus Rapid Transit (BRT) proposal, Armijo was there to present the district's case to councilmembers. One longtime AC Transit board member said flatly this week that he could think of no instance when Fernandez ever appeared before an outside agency on behalf of the district.

Fernandez was also openly dismissive of criticism of AC Transit and his management decisions by members of the public, exemplified by his attitude toward retired Oakland architect Joyce Roy. Roy has been the district's severest critic in recent years, speaking on multiple items at board meetings, frequently clashing with Fernandez, and was the person credited with first bringing the criticism of the Van Hool buses to the attention of the media and the public. Fernandez grew so contemptuous of Roy that, during the last year of his tenure, he would pointedly walk out of the room during board meetings when she got up to speak, returning only when she had finished.

David Armijo

Roy said that in contrast, when she introduced herself to Armijo at the first board meeting after his hiring, he suggested sitting down with her and talking about her concerns about the district and said the two have been meeting at least once a month in the six months since. Roy is as pleased with Armijo as she was displeased with Fernandez. "This manager is actually doing management," she said.

AC Transit board President Elsa Ortiz shied away from requests to give her opinion of Fernandez' tenure at AC Transit, but her feelings about the former manager should be obvious to anyone looking up the record of Fernandez' last year. With Fernandez as the architect and chief champion of the self-described "partnership" that saw AC Transit buying buses exclusively from Belgian-based Van Hool, it was Ortiz' sponsorship and promotion of a 2009 "Buy American" board policy as much as anything else that crystallized board opposition to Fernandez and led to his resignation.

Instead of criticizing Fernandez today, Ortiz offered praise and analysis of Armijo and his immediate predecessor, Interim manager King. "We were in a very unstable financial situation; we were really in deep trouble" when Fernandez resigned, Ortiz said in a recent interview. "We needed somebody to make tough financial decisions in order for us to survive, and Mary [King] did that. She came in and eliminated a lot of the perks and benefits that management had enjoyed," including the free use of an AC Transit-owned automobile by management staff.

By reducing unnecessary management benefits first, Ortiz said, King was able to win needed union concessions from AC Transit drivers when their contract was renewed in November of 2010. "How could we operate a bloated agency and expect the union to give us concessions?" she asked.

"For the short time she was there," Ortiz continued, "Mary finally provided stability."

Ortiz was generous in her praise of Armijo, who she said has "tremendous experience in transit management," which his resume on the AC Transit website lists as, among other things, chief executive for transit agencies in California, New Mexico, Texas, and Florida. "It appears that for many years we lacked accountability" in such areas as "setting up goals and evaluations. David has started that," Ortiz said, noting that under Armijo, AC Transit has reduced by 50 percent the number of what she called "missed trips," which she described as buses failing to go out on runs "for whatever reason," including maintenance, repairs, or bad scheduling. She also said that Armijo has improved by 25 percent the amount of miles AC Transit buses travel between repair stops.

Mary King

Ortiz described Armijo as "respectful, inclusive, and very transparent" in his relations with the board. "One thing he's doing that is new: He's bringing contracts and expenditures to the board for review. That's unlike before, when those decisions were made by staff. Now the board is participating," Ortiz concluded. "I'm very happy that we finally appear to be going in the right direction."

Support from board leaders is going to be critical for Armijo for any extended career with AC Transit. Although he is being compared favorably with Fernandez' tenure, Armijo had problems of his own in his last executive position. In April of 2011 he was fired as executive director of the Hillsborough Area Regional Transit district of Hillsborough County, Florida (Tampa) after being placed on month-long suspension because of employee complaints.

For his part, District Two board member Greg Harper (Emeryville, Piedmont, and portions of Oakland and Berkeley) said he is "pleased so far" with Armijo's performance, and divides it into two areas: operational and general office management.

Operations are "improving quite a bit" under Armijo, Harper said, noting that the rate of AC Transit buses getting out on the street late from the bus yard has dropped 80 percent in the six months since the new director was hired. Harper also said the district's on-time arrival performance and worker absenteeism have improved under Armijo, though not as dramatically. "We're seeing some good early signs," Harper said.

Harper said that Armijo also has "made quite a stir" among middle and upper management, bringing in new staff members, moving some existing staffers to different positions, and encouraging "some people in key management positions" that it might be best to relocate outside of AC Transit. Harper also said he's seen a marked improvement in responsiveness to rider complaints under Armijo. "He gets into it right away, with good responses," Harper said.

But Harper cautioned it is going to "take some time" to come to a final evaluation of Armijo's management.

At-Large board member Chris Peeples — who, with a fifteen-year tenure, is the longest-serving member of that board and its acknowledged policy wonk — is not yet ready to give even a preliminary opinion of Armijo.

Rick Fernandez

"I'm still figuring David out," said Peeples, who was the most ardent defender on the board of Fernandez' Van Hool partnership. "David has a huge amount of experience in the transportation industry, thirty years. But unlike Rick [Fernandez], who sort of came up from the bottom and whose expertise was in a lot of technical stuff, David's a management guy. He taught management at Cal State Long Beach and has a management degree in management."

As a result, Peeples said, Armijo has spent his first few months at AC Transit concentrating on "a huge amount of restructuring. I don't know whether it's going to work or not. I'm cautiously optimistic, but God is it different."

Peeples said that King "cranked down on the people and on the general attitude, but really didn't restructure anything. David has radically restructured things. We no longer have a planning department. It got split up. Part of it is under operations. Part of it is under capital projects. I don't really know how it's going to work out in the end, but if the board wanted things to change, they certainly got what they wanted."

Peeples said the contract with the new director mandates a board review after a year. "Given the breadth of the changes he is implementing," it is going to take a couple of years for the board to be able to fully evaluate Armijo's progress, Peeples asserted.

But Peeples said that board evaluation is very different from how the general public is going to view the new director. "What the public is interested in is: can I get back and forth on the bus on time to where I want to go? How long do I have to wait on the street corner to do that? Obviously, the public has to understand that we can't provide a bus every ten minutes on every line. But we in transportation need to understand the public's concerns, and be able to provide them a bus when they need a bus." Peeples said that ultimately those are the criteria by which the public will judge both AC Transit and its new general manager. ●

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EVENTS & ATTRACTIONS

ATTRACTIONS

Oakland Berkeley Tour: Preservation Park With a historical tour of the historic First Unitarian Church, the Pardee Home Museum, and more. To RSVP: 510-238-3234 or AAlbert@OaklandNet.com. Wed., Oct. 3, 10 a.m.; Sat., Oct. 20, 10 a.m., free. OaklandNet.com. Preservation Park, 1233 Preservation Park Way, Oakland, 510-874-7580. PreservationPark.com.

Oakland Walking Tour: Downtown With a tour of the USS Potomac, the restored yacht of President Franklin D. Roosevelt, and more. Meet at the Jack London Square entry [illegible] of Broadway. To RSVP 510-238-3234 or AAlbert@OaklandNet.com. Sat., Sep. 29, 10 a.m.; Sat., Oct. 20, 10 a.m., free. OaklandNet.com.

Downtown Summer Nights Oakland With a [illegible] live organ music and a screening of *The Breakfast Club* on 35mm. Fri., Sept. 28, 7 p.m. $5. Paramount Theatre, 2025 Broadway, Oakland. ParamountTheatre.com.

Poor Poo's Bazaar and Bazaar Flea market and bazaar at the North Oakland Farmers Market. Vendors and artists of all kinds are invited to participate. Last Sat. of every month, 10 a.m.-3 p.m. free. 510-250-7951. PhatBeetsProduce.org.

FAIRS, FESTIVALS, & FIESTAS

Berkeley Horticultural Nursery's [illegible] Anniversary With speakers, live music, artist showcases, food [illegible], food carts and [illegible], and more. Through Sept. 30, 10 a.m.-3 p.m., free. Berkeley Horticultural Nursery, 1310 Mcgee Ave., Berkeley, 510-526-4704. BerkeleyHort.com.

Celebrate the Past: Look to the Future A celebration of the train station's centennial, with tours, train memorabilia, food trucks, a petting zoo, urban agriculture demonstrations, a raffle, and more. Sat., Sept. 29, 2-5 p.m., free. West Oakland Train Station, 16th and Wood streets, Oakland.

City Events Oakland. Carnival games, [illegible] candy, [illegible], and more. Fri., Sept. 28, 3:30-8:30 p.m., free. Oakland City Center, 500 13th St., Oakland, 510-628-9370. OaklandCityCenter.com.

Oakland [illegible] de Los [illegible] Festival With altars honoring [illegible] ancestors, individuals, and causes; three Aztec dance stages, more than 50 arts and craft [illegible], children's [illegible], and more. Fri., Sept. 28, 10 a.m.-5 p.m., free.

Mulford Oakland Art & Music Festival Live music by local bands, fine arts & craft [illegible], a [illegible], street chalk [illegible] display, a [illegible] area, and more. At Mulford Gardens Park (13055 Neptune Dr., San Leandro). Sat., Sept. 29, 10 a.m.-5 p.m., free, 510-917-1990. MulfordGardens.org.

Spirit & Soul Festival Featuring an [illegible], dramas with artisan [illegible], food and wine tasting, and a performance by Sweet Thang & Zydeco Magic. On Macdonald Avenue (between Harbour Way and 13th Street), Richmond. Sat., Sept. 29, 1-5 p.m. RichmondMainStreet.org.

The Wild, the [illegible] Center's 4th [illegible] Party With an open bar, music by the [illegible] Marching Band and DJ [illegible], comfort food, and [illegible] performances. Fri., Sept. 28, 8 p.m.-midnight, $35. [illegible] Center, 2150 [illegible] Ave., Berkeley, 510-[illegible]. [illegible]Center.org.

More Listings Online
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HEALTH, WELLNESS, & SEXUALITY

East Bay [illegible] Pride Group Call Bonnie Motley at 510-655-3279 or e-mail BonnieMotley@aol.com for more information. First and third Tuesday of every month, 3-5 p.m., free. Oakland Public Library, Rockridge Branch, 5366 College Ave., Oakland, 510-597-5017. OaklandLibrary.org.

Get [illegible] Health Fair With hands-on games, healthy snacks, raffles, and more. At Health For Life Chiropractic, 2200 [illegible] Ave., San Leandro. Sat., Sept. 29, 10 a.m.-2 p.m. free. 510-[illegible].

Loose [illegible] Stretch Class For ages 55 and up. [illegible]. Tuesdays, 4-5 p.m. $3 suggested donation. [illegible] Berkeley Senior Center, 2939 Ellis St., Berkeley, 510-981-5190.

Newly Diagnosed Breast Cancer Workshop For women who have just been diagnosed or are undergoing treatment. With group support and information by guest medical [illegible]. Wednesdays, 11 a.m.-1 p.m. Continues through Dec. 31, free. Cancer Support Community, 3276 McNutt Ave., Walnut Creek, 925-933-0107.

PC Muscle and Kegel Exercises [illegible] Open to all genders and sexualities. Wed., Oct. 3, 6:30-7:30 p.m., free. Good Vibrations, Lakeshore, 3219 Lakeshore Ave., Oakland, 510-769-7300. GoodVibes.com.

Peer Counseling With confidential drop-in counseling with a talk drop-in approach. Mondays-Fridays, 6:30 p.m., free. 510-548-2570. Berkeley Free Clinic, 2339 Durant Ave., Berkeley, 510-548-2570. BerkeleyFreeClinic.org.

KIDS

Art Workshop with MOCHA Artists from the Museum of Children's Art present art workshops with different themes each week. Wednesdays, 2-4 p.m., free. Oakland Public Library 81st Ave. Branch, 1021 81st Ave., Oakland, 510-615-5812. OaklandLibrary.org.

[illegible] Reading from their [illegible]. Sun., Sept. 30, 1 p.m. Mrs. Dalloway's, 2904 College Ave., Berkeley, 510-704-8222. MrsDalloways.com.

[illegible] in the Park Free screening of [illegible] plus [illegible], popcorn, and [illegible]. Fri., Sept. 28, free. Redwood Heights Community Center, 3883 Aliso Ave., Oakland.

Preschool Storytime A drop-in event for preschoolers. First and third [illegible] of every month, 10:30 a.m., free. Oakland Public Library, Rockridge Branch, 5366 College Ave., Oakland, 510-597-5017. OaklandLibrary.org.

Game [illegible] Programming for Kids A class for kids over age 10 to learn how to program, create simple games, and more. Saturdays, 11 a.m.-noon, free. The Museum of Art and Digital Entertainment, 610 16th St., Oakland. TheMADE.org.

LGBT

50+ Lesbian and Bi Women [illegible] [illegible] and fourth Friday of every month, 7-9 p.m., free. Pacific Center, 2712 Telegraph Ave., Berkeley, 510-548-8283. PacificCenter.org.

[illegible] Support Group A weekly drop-in support group for masculine female identified women [illegible] butches, studs, aggs, doms, etc. Mondays, 7-8 p.m., free. Pacific Center, 2712 Telegraph Ave., Berkeley, 510-548-8283. PacificCenter.org.

East Bay Queer [illegible] [illegible] Gallery's *Moon Little Deaf Queer*. Sun., Sept. 30, 7 p.m. [illegible], Berkeley, 1700 Fourth St., Berkeley, 510-525-7777. [illegible].

Oakland [illegible] of Color Support Group A drop-in peer group for lesbian women of color to discuss issues in a safe, communicative environment. Thursdays, 7-9 p.m., free. Pacific Center, 2712 Telegraph Ave., Berkeley, 510-548-8283. PacificCenter.org.

LGBT History [illegible] Tour Meet at the Oakland [illegible] History Gallery for a tour of [illegible] LGBT artifacts and a discussion about California's LGBT people, with a [illegible] to share personal [illegible]. Fri., Sept. 28, 7 p.m., free w/admission. Oakland Museum of California, 1000 Oak St., Oakland, 510-318-8400. MuseumCA.org.

[illegible] No previous experience necessary to participate in the erotic massage gathering. Every [illegible] Friday, 8-10 p.m., $20, with a $5 discount for bringing your own sheet and towel. Aquarian Heart Center, 4020 Telegraph Ave., Oakland, 510-655-8800. HeartWaterStudio.com.

Oakland Pride Celebration An events honoring father, mixed-race, and LGBTQ families, with a hands-on community drumming, arts and crafts, a 1:30 p.m. screening of *In My Shoes: Stories of Youth with LGBT parents*, and more. Sun., Sept. 30, 12-3 p.m. Oakland Museum of California, 1000 Oak St., Oakland, 510-318-8400. MuseumCA.org.

PETS

Fund On [illegible] With [illegible] cats available for adoption. Saturdays, 12-5:30 p.m. FixitCatFoundation.org. Pet Food Express, North Oakland, 6398 Telegraph Ave., Oakland, 510-923-9500. PetFoodExpress.com.

Free Dog [illegible] Thursdays [illegible] Thursdays, 5-8 p.m., free. Paws Collars, 2801 [illegible] Ave., Berkeley, 510-848-7326. PawsCollars.com.

Pet Loss [illegible] Group A drop-in group for those [illegible] grieving the end of a pet. [illegible] First Tuesday of every month, 7-8:30 p.m., [illegible]. Hillcrest Congregational Church, 404 Gregory Ln., Pleasant Hill, 925-686-6350.

RELIGION & SPIRITUALITY

Invitation to Prayer Nyingma Institute dean Sylvia Gretchen discusses ways to approach prayer in the Tibetan tradition, followed by a full moon [illegible]. Sun., Sept. 30, free. Nyingma Institute, 1815 Highland Pl., Berkeley, 510-843-6812. Nyingma.org.

Joy of [illegible] Workshop With [illegible] drawing from Buddhist [illegible], Nyingma psychology, Tibetan yoga, and the "Time, Space, and Knowledge" vision. Sat., Sept. 29, 10 a.m.-4:45 p.m. free. Nyingma Institute, 1815 Highland Pl., Berkeley, 510-843-6812. Nyingma.org.

Kum Nye A drop-in class for all levels with techniques for relaxation, healing, relieving tension and revitalizing body and mind. Sundays, 10 a.m.-noon, $15. Nyingma Institute, 1815 Highland Pl., Berkeley, 510-843-6812. Nyingma.org.

PICKS

Extra Action Marching Band

The Wild: The Brower Center's 4th Annual Party

Environmental sustainability being the David Brower Center's (2150 Allston Way, Berkeley) jam, it's fitting that "The Wild" should be the theme of the non-profit's annual party this year. And while the bustling business of greenness is probably most associated with educational events like public forums on the benefits of biodiesel, the party is, more than anything, a chance for the public to cut loose (and, with a full and open bar, chances are that won't be too difficult). For the "Wild" party, the center transforms into a veritable jungle with trees, vines, and even a treehouse filling the floors and snaking up the walls. Guests are encouraged to don wild outfits for the occasion, which features Southern-style cuisine, music by the Extra Action Marching Band and DJ Liam Sky, and burlesque and aerial performances by Pierce Fare, Elliott Lieblesohn, Marina Luna, and 3. A VIP party precedes the public event from 6 to 8 p.m. On Friday, Sept. 28, 8 p.m.-midnight. $25. 510-809-0900 or BrowerCenter.org/programs/party — *Cassie McFadden*

Cal Performances Fall Free for All

It's a little bit pretty pricey to be in Berkeley these days, but you won't need a dime to attend Cal Performances' Fall Free for All, which features a full day of totally free music, dance, and theater performances both outdoors and in halls and auditoriums throughout campus. From Lower Sproul Plaza to Zellerbach Hall, the giant open house includes a shadow puppet show by Daniel Barash, music by the Cypress String Quartet, a performance by the Chitresh Das Dance Company, and much more. Visit website for complete schedule. On Sunday, Sept. 30, 11 a.m.-6 p.m., free. 510-642-9988 or CalPerfs.Berkeley.edu — *C.M.*

Mindful Drumming With drum experience for beginners. Last Friday of every month, 7:30-9:30 p.m., free. Alchemical Healing Connection, Inc., 3278 West St., Emeryville. 510-655-5536, AHC-Oakland.org.

Public Salon With Oakland teacher Peter Brown. First and third Wednesday of every month, 7:30-9 p.m., $10-$15. TheDownbeat.org. Hillside Club, 2286 Cedar St., Berkeley. 510-848-3227, HillsideClub.org.

Oakland's Ancient Circle "Soul Whisperer" Lo-Lette Marcel leads a clearing circle and tea time. Call 510-697-1991 to RSVP. Fri., Sept. 28, 10 a.m.-12:30 p.m., $15 donation. Julie's Coffee & Tea Garden, 1223 Park St., Alameda. 510-865-7385, JuliesTea.com.

SALES, SWAPS, PROMOTIONS, & FUNDRAISERS

LCE Premier Events Launch Party The luxury event planning company's launch showcases local venues set up on Lake Chalet's dock, with food, music, and entertainment. Thu., Sept. 27, 5-10 p.m., $50-$75. LcePremierEvents.com. Lake Chalet, 1520 Lakeside Dr., Oakland. 510-208-5253, TheLakeChalet.com.

Seed Exchange Bring seeds to share with other gardeners. Sat., Sept. 29, 11 a.m.-1 p.m., free. Dimond Public Library, Dimond Branch, 3565 Fruitvale Ave., Oakland. 510-482-7844, OaklandLibrary.org.

SOCIAL EVENTS

Bicycle Bingo [illegible] hosts a weekly bingo game with prizes to raise funds for various nonprofits. This week's game raises funds for [illegible]. Thursdays, 7-9 p.m., $3-$10. Actual Cafe, 6334 San Pablo Ave., Oakland. 510-653-5080, ActualCafe.com.

Cato's Trivia Night Quiz master Chuck B. leads a weekly group pub quiz with prizes. Mondays, 7:30 p.m., free. Cato's Ale House, 3891 Piedmont Ave., Oakland. 510-655-3349, CatosAle.com.

Instant Celebrity A social event showcasing emerging performance artists. With up to $100 in cash prizes. Third Wednesday of every month, 7 p.m. First Wednesday of every month, 7 p.m. Continues through Dec. 3. $5. 510-306-1179, [illegible]. The Vagabond Ballroom, 880 Isabella St., Oakland. VagabondBallroom.Wordpress.com.

Kensington Library Knitting Club With knitting, show-and-tell, and yarn exchange, open to all levels. First Monday of every month, 6:30-8 p.m., free. Kensington Library, 61 Arlington Ave., Albany.

Oakland Kirtan Weekly yoga kirtan accompanied by live music. Mondays, 6:30-8 p.m., $15. [illegible] Studio Social Club, 2032 Martin Luther King Jr. Way, Oakland.

Premier Nights: Premier Street Rave Party A celebration of the launch of the museum's new [illegible] with extended gallery hours, free [illegible], 60s music by Amoeba DJs, and more. Fri., Sept. 28, 5-9 p.m., half-off admission. Oakland Museum of California, 1000 Oak St., Oakland. 510-318-8400, MuseumCA.org.

SPORTS & OUTDOORS-PARTICIPATORY

Dragon Boat Paddling Join the Oakland Dragon Flyers for their dragon boating sessions. Meets at 2900 Mariner Square Dr., Alameda. Saturdays, 8:45-10:30 a.m., free. 510-520-7558, AlamedaDragonFlyers.com.

East Bay Hikers Hike With a three-mile hike around the Quarry trail loop. Fri., Sept. 28, 10 a.m., free. EastBayHikers.com. Tilden Regional Park, Entrance off Wildcat Canyon Rd. and Grizzly Peak Blvd., Berkeley. 510-843-2137, EBParks.org/Parks/Tilden.

Oakland Cycles Lake Chabot Night Ride Weekly off-road mountain bike rides followed by pizza and beverages. Bicycle lights required. Register at club website. Contact [illegible] or 510-410-3551 for more information. Tuesdays, 6:30-8:30 p.m., free. Lake Chabot Regional Park, 17600 Lake Chabot Rd., Castro Valley. 510-247-2526, EBParks.org/Parks/Lake_Chabot.

Fast-Pitch Choose-up Softball With weekly adult softball games. Saturdays, 12-2:30 p.m. Continues through Oct. 27, free. 510-204-6803. Mosswood Ball Field, 6300 Moraga Ave., Oakland. 510-482-7812.

Fight Club Play old school fighting video games like *Soul Calibur* and *Street Fighter* with a tournament at 7:30 p.m. Tournament game determined by participants. Tuesdays, 2-9 p.m., $8. The Museum of Art and Digital Entertainment, 610 16th St., Oakland. TheMADE.org.

Harvest Moon Hike With a moderate, approximately three-mile hike through the hills to watch the harvest moon rise. Sun., Sept. 30, 6 p.m., $2. Sycamore Grove/Veterans Park, 5051 Walnut Rd., Livermore. 925-960-2400, LARPD.DST.CA.US/open_space/sycamore.html.

Hooping Oakland With hoopdancing for people of all ages. Sundays, 11 a.m.-1 p.m., free. LoveHooping.com. Jack London Square Farmer's Market, Broadway and Embarcadero, Oakland.

Just Ride: How to Have More Fun on Your Bike Grant Petersen, founder and owner of Rivendell bikes, leads a workshop to learn how to put the fun back into bike riding. Wed., Oct. 3, 7-8:30 p.m., free. REI Berkeley, 1338 San Pablo Ave., Berkeley. 510-527-4140, REI.com.

Night Hike Hike through the redwoods in twilight and moonlight on a moderately strenuous 4.5-mile hike. Fri., Sept. 28, 6 p.m., $15. Chabot Space & Science Center, 10000 Skyline Blvd., Oakland. 510-336-7373, ChabotSpace.org.

Oakland African-American Chamber Foundation Sixteenth Annual Golf Tournament A fundraiser with golfing, a putting contest, lunch, a raffle, and more. Wed., Oct. 3, 11 a.m., donations. OACCGolf.Eventbrite.com. Lake Chabot Golf Course, 11450 Golf Links Rd., Oakland. 510-351-5812, LakeChabotGolf.com.

Olympic Sitting Competition With a screening of the short film *The Definitive History of the Misunderstood Sport of Competitive Sitting* followed by a public competitive sitting contest featuring Karen Finley, Dr. [illegible], Kim Welch, Gary Hale, and more. A benefit for The Stand Up for the Right to Sit Down Coalition. Sun., Sept. 30, 4-7 p.m., $5-$50. Starry Plough, 3101 Shattuck Ave., Berkeley. 510-841-2082, StarryPloughPub.com.

Pickleball A fast-paced game combining elements of tennis, ping pong, and volleyball. For all ages and experience levels. Played on the tennis courts. Tuesdays, 9-? [illegible], $3-$5, $2 paddle rental. 510-559-7210, AlbanyCA.org. Ocean View Park, 900 Buchanan St., Albany.

SPORTS SPECTATOR

Fall Boat Show Annual show for boating enthusiasts. Sept. 27-28, 11-6 p.m.; Sept. 29-30, 10 a.m.-6 p.m. FOBA.com. Jack London Square, 98 Broadway, Oakland.

Oakland A's versus the Seattle Mariners. Fri., Sept. 28, 7:05 p.m.; Sat., Sept. 29-30, 1:05 p.m., $2-$280. O.co Coliseum, 7000 Coliseum Way, Oakland. 510-569-2121, Coliseum.com. Versus the Texas Rangers. Oct. 1-2, 7:05 p.m.; Wed., Oct. 3, 12:35 p.m., $2-$280. O.co Coliseum, 7000 Coliseum Way, Oakland. 510-569-2121, Coliseum.com.

Submissions for calendar listings should be e-mailed to Calendar@EastBayExpress.com or mailed to Calendar Editor, East Bay Express, 620 3rd St., Oakland, CA 94607. Deadline is 14 days prior to the event date.

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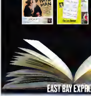

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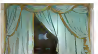


A video plays behind silk curtains in *Dance Rehearsal.*

Karen Kilimnik's World of Ballet

Classical ballet proves a fascinating entry point into the contemporary artist's multifaceted career

Rigid in its conventions and ultimately known to a small fraction of the population, classical ballet tends to seep into the mainstream obliquely — diffracted by other art forms like film, where the disturbed ballerina remains a favorite figure — or invisibly, its narrative tropes appearing without credit.

For contemporary artist Karen Kilimnik, the world of historical theater has been a longstanding point of fascination. Since her career took off in the late 1980s, Kilimnik has run the gamut from photography to painting to scatter installation, probing questions of appropriation, identity, femininity, and celebrity. All of these themes converge, repeatedly, in her balletomane impulse. This makes *Dance Rehearsal: Karen Kilimnik's World of Ballet and Theatre*, now running at the Mills College Art Museum, a wonderful point of entry into the internationally acclaimed artist's fascinating practice.

Kilimnik approaches ballet from a staggering number of angles — testimony, no doubt, to the force and vitality of her obsession. In this exhibition, along with dozens of paintings depicting Romantic ballet sets and wistful, long-lashed dancers, there is a crayon rendering of the Paris Opera House's seating layout, a tongue-in-cheek installation literalizing the phrase "opera rats," a reprisal of a work from Edgar Degas' famous ballet series, text reproduced by hand from legendary dancer Rudolph Nureyev's memoirs, and, finally, video of a ballet that Kilimnik herself choreographed.

Operating with the unique impunity that contemporary art provides, Kilimnik glides in and out of classical ballet's innermost parts, visually referencing specific moments in specific dances, as well as its most peripheral extremities, as with a drawing juxtaposing Nureyev and Leonardo DiCaprio, who played Romeo — one of Nureyev's most famous roles — in a 1996 film adaptation of Shakespeare's play.

It is as if Kilimnik is riddling ballet's insulating shell with the hopes of ultimately climbing inside. Indeed, one of the more intriguing works in *Dance Rehearsal* is a blurry portrait photograph that Kilimnik took of herself, then marked over in black ink to transform her own likeness into that of Gelsey Kirkland, the drug-addled, heartbreak Balanchine-era ballerina.

Kilimnik has no doubt succeeded in entering the world of ballet, loosely construed. She created scene backdrops for the Paris Opera Ballet's 2011 production of *Psyche*, while *Sleeping Beauty and Friends* — the pastiche of four 19th-century ballet excerpts that she co-choreographed with Tom Sapsford — ran a single night in London (Kilimnik's video of the event plays in the back of the MCAM gallery, behind silk curtains).

Like the Sherrie Levines and Cindy Shermans who came before her, Kilimnik has successfully harnessed the freeing potential of contemporary art. Through her sights, boundaries between artists and their respective worlds begin to dissolve.

Dance Rehearsal runs through December 9 at the Mills College Art Museum (5000 MacArthur Blvd., Oakland). 510-430-2164 or MCAM.Mills.edu

— *Alex Bigman*

ART GALLERIES

1-2-3-4 Go Records. Good Times with Jennifer Koenig With drawings exploring "immature mature themes (aka boobs and stuff)." Through Sept. 30. 420 40th St., Oakland. 510-985-0325. 1234GoRecords.com.

1947 [illegible] Lobby Gallery. [illegible] and Textures of Life: Theory and Earth With colorful photography and abstract paintings by Rosita Poppleman. Through Oct. 28. 1941 Center St., Berkeley. 510-981-1939.

ACCI Gallery. Bohemian The gallery's annual non-representational exhibition features work by Jackie Cawkins, Cathy Enz, Mary DePaolo, Susan Pieroni, [illegible] Pablo, Zehava [illegible] Sheehan and Jacqueline Thompson. Through Oct. 7. 1652 Shattuck Ave., Berkeley. 510-843-2527. ACCIGallery.com.

Addison/Milvia Window. Val [illegible] A solo exhibit featuring mixed media works mapping the artist's physical locations and psychological and emotional terrain. Through Jan. 28, 2013. 2180 Milvia St., Berkeley. Kala.org.

Albany Community Center Arts Foyer Gallery. The Painting is the Story With large acrylic paintings by Larry VanHeusen. Through Oct. 2. LarryVanHeusen.com. 1249 Marin Ave., Albany. 510-524-9283. AlbanyCA.org/index.aspx?page=188.

Bedford Gallery. Captured: Specimens in Contemporary Art With works addressing the changing nature of our relationship with the natural world. Through Nov. 18. **Captured: Specimens in Contemporary Art** With works by 25 artists exploring the creative and unexpected dialogues occurring at the intersection of art and science. Through Nov. 18. 1601 Civic Dr., Walnut Creek. 925-295-1417. BedfordGallery.org.

Good Gus Gallery and Shop. [illegible] With works across media by Kendrick "GREK" [illegible]. Through Oct. 13. 1421 Broadway, Oakland. 510-473-5809. [illegible]

Bruns Amphitheater. Works in Nature A sculpture installation with works by 12 [illegible] artists, including Jon Francis, Savannah [illegible], Patrick Dale, and Joe Gallegos. [illegible] California Shakespeare Theater Way, Orinda.

Bullseye Gallery. Further Ideas at the Forefront of Painterly Glass A group exhibition surveying the current landscape of painting with glass. With works by Kari Minnick, Michael Janis, Martha Pfanschmidt, Ted Sawyer, Ale Spring, and Jeff Wallin. Through Oct. 27. 4514 Hollis St., Emeryville. 510-595-1318. BullseyeGlass.com.

Caffe 817. Transfigurations With photographs by Arthur Artwick. Through Sept. 30. 817 Washington St., Oakland. 510-271-7965. Caffe817.com.

Chandra Cerrito Contemporary. Simulacra With sculptures by Sandra Ono and paintings by [illegible], Lisa Espenmiller, and Nanette McMahon. All of works explore the use of simulation [illegible] in various media. Through Sept. 22. 480 23rd St., Oakland. 510-260-7494. ChandraCerrito.com.

Clausen House. Clausen House Art Show The annual [illegible] features works by adults with developmental disabilities, part of the Clausen House's art program. Through Oct. 1. 650 Grand Ave., Oakland. 510-839-0050. ClausenHouse.org.

The Compound Gallery & Studios. Group Exhibition Through Sept. 30. 1167 65th St., Oakland. 510-601-1892. TheCompoundGallery.com.

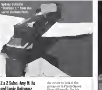
Creative Growth Art Center. [illegible] With works by Creative Growth artists, depicting and dedicated to rock stars, [illegible], and other icons. Through Sept. 27. 355 24th St., Oakland. 510-836-2340. CreativeGrowth.org.

Crown Nine. Kalish Wilson With sculptural [illegible] on display. Through Oct. 3. 481 A 9th St., Oakland. 510-[illegible]. Crown-Nine.com.

David Brower Center. [illegible] With illustrations, sketches, and [illegible] by Laura Cunningham, depicting what California was like centuries ago. Through Jan. 30, 2013. 2150 Allston Way, Berkeley. 510-809-0900. BrowerCenter.org.

[illegible] Art of Tibet: Art of the Buddhist Teachings Dharma College's first public exhibition features original thanka paintings, [illegible], lithographs, devotional illustrations and

PICKS


Sydney Cohen's "Untitled 1" from the series *Believe Fails.*

Sydney Cohen + W. Scott Trimble

A simple format of two-artist shows can allow for disparate artistic practices to play off of one another in the gallery space, in effect opening each other up wider than would otherwise have been the case. This is certainly true of the exhibition currently at Swarm Gallery, in which Seattle-based W. Scott Trimble occupies the floor space and Berkeley-based Sydney Cohen, the walls. Trimble's geometric, modular structures resemble a curious model city. Consisting of pyramidal skyscrapers and elaborate hamster-tube pathways, it evokes something between an Aztec village and a *Star Wars* outpost. Playing against the rigidity of these shell-like architectural exteriors, Cohen's fluid abstract paintings, composed of acrylic fields in a comforting palette of mauves, grays, mustard yellows, and the like, suggest the domestic interior, albeit one where solidity has given way to flux. Through October 7 at Swarm Gallery (560 2nd Street, Oakland). 510-839-2787 or SwarmGallery.com. — *Alex Bigman*

2 x 2 Solos: Amy M. Ho and Lordy Rodriguez

Pro Arts' 2 x 2 series divvies up the gallery space between two artists, giving each the room for a fleshed-out solo exhibition. This month, curators Zachary Royer Scholz and Eric Murphy bring in Amy M. Ho and Lordy Rodriguez, respectively — two accomplished and intriguing artists whose work, happily, is entirely unalike. Ho sets up a black box for an immersive video installation that confuses light, color, and space. She also coats Pro Arts' tall corner windows in striking primary reds and blues, commanding the viewer to look at the goings-on in Frank Ogawa Plaza differently. For his show, Rodriguez presents an army of consumer goods referencing the so-called trash islands of the Pacific, which have grown substantially with the detritus uncovered by last year's tsunamis. Accompanying this is a series of hand-drawn postcards that ambiguously conflate the language of cartography and advertising. *2 x 2 Solos: Amy M. Ho and Lordy Rodriguez* run through October 8 at Pro Arts Gallery (150 Frank H. Ogawa Plaza, Oakland). 510-763-4361 or ProArtsGallery.org. — *A.B.*

Jaune reproductions, along with original photographs of tibet and other art works. Through Sept. 30. 2222 Harold Way, Berkeley. 510-893-2010 x678. Ohlone-College.com.

Expressions Gallery: Attraction to Whoever Box: A collaborative group show of former San Francisco-based women artists including Inga Frame, Audrey Gabrielsen, Leslie Sorrells, Mark Geyland, Gordon Guy, and many more. Through Nov. 8. 2035 Ashby Ave., Berkeley. 510-644-4930. ExpressionsGallery.org.

FLOAT: Firehouse Center and Art Gallery: Occasional Essential Sounds With mixed media by Alice Lee and skate decks by Yvetta M. Buquess. Through Oct. 28. 1091 Calcot Pl., Oakland. 510-535-1702. TheFloatCenter.com.

Gray Loft Gallery: From One Thing To Oakland: The Art of Recycle With assemblage, collage, sculpture, furniture, jewelry, handbags, and stationary made from objects not intended as art, by Michael Mew, Tom White, Curt Wilcoxen, Stanley Gardner, and more. Through Nov. 9. 2889 Ford St., Oakland. 510-499-3445.

Institute of Mosaic Art: Off The Wall With mosaics by Wilma Wyss. Through Nov. 4. 3090 Chapman St., Oakland. 800-437-1899. InstituteofMosaicArt.com.

Johnston Gallery: In Her Face The gallery's inaugural exhibition explores the feminine interface in diverse and engaging ways with works by Rachel Ruth Eggenhofer, Helga Hart, Jesse Blomberg, Lalith Little, Renee Park, and Kelly Rouse. Through Sept. 30. **Wild and Free** This exhibition — featuring paintings by Mary Ann Kluge, Danielle Simunaggio, Clare Szydlowski, video from Kad Combs, drawings from Brian Love, and paintings and screens by Nathaniel Parsons — explores the way Western culture thinks, made and relates to wildness. Opening reception on Friday, Oct. 5, 6-9 p.m. Oct. 3-28. 480 48th St., Oakland. InteriorGallery.com.

The International Jaune & Art Garden: Oakland for Jaune With nearly 100 portraits created by artists, youth, activists, and writers from Oakland-the-world. Through Oct. 21. 744 29th St., Oakland.

Johansson Projects: Loom Domain With off-kilter critters rendered in Boxland fabric by Ineko Ineko. Through Oct. 1. 2300 Telegraph Ave., Oakland. 510-444-9140. JohanssonProjects.com.

John F. Kennedy University Arts and Consciousness Gallery: Once Again: A Love Letter in the Midnight Woods A large-scale installation and performance piece—combining works on paper, found wood, and found material, with handmade songs and a capella song-by Jaune Smith. Performances at 7 p.m. on Oct. 13 and 20. Oct. 1-28. 2956 San Pablo Ave., Berkeley. 510-649-0499. JFKU.edu/Gallery.

Joyce Gordon Gallery: Reconfiguration With new works of sculpture, erasures, expressionist and abstract paintings by Chuzan, Margot Graham, and Gerald Griffin. Through Oct. 23. 406 14th St., Oakland. 510-465-8928. JoyceGordonGallery.com.

Julie's Coffee & Tea Garden: Wild Imaginings With drawings of cabinets, stool, heroes, and birds by Iris Shadow, Patrick O'Connell, Kal Gaidena, Matthew Petyo, Joe Connelly, and Sandra Carmen. Through Nov. 8. 1223 Park St., Alameda. 510-865-2366. JuliesTea.com.

K Gallery: Overbelted A collaborative photo-based project by Peter Torningsson and Lisa Levine. Through Oct. 12. 2513 Blanding Ave., Alameda. 510-866-5060. KGallery.org.

Kerouacik: Markers With a four-channel video installation along with drawings, photographs, and sculpture by Christine McPhee, and Peinehill Olsen, and digital photos by Ryan Chard Smith. Through Oct. 13. 481 73rd St., Oakland. 510-229-1035. Kerouacik.com.

LeQuiVive Gallery: The Fall Issue: An Collaboration into the Process & Marketing of Fashion With new works by Allison Chaica, Cynthia Tran, handmade Quebec, and B4L/Of. Through Sept. 28. 1525 Webster St., Oakland. 510-488-8778. LeQuiVive.com.

Lobotspace: Candy Made With site-specific installations based on interior architecture rendered through algorithmic computer-generated modeling by Jordan Tull. Through Oct. 8. 1341 Thousand Oaks Blvd., Albany. Lobotspace@Gmail.com.

MacArthur B Arthur: In Stride With work by Ottomar Bilang, Liam Everett, Ross Jarborowski, Rob Linder, Anna Sag, Jesse and Joseph Boland Cunnot, by Jackie Ivo, and more. Through Sept. 30. 4000 Martin Luther King Jr. Way, Oakland. 510-350-0734. MacArthurBArthur.com.

Malonga Oakland Black Center for the Arts: I Am America: Visible Genealogy Through the Eye of An Artist A traveling exhibit commemorating the black sources and Oakland who contributed to the making of America immediately before, during, and after the Civil War. Through Sept. 30. 1428 Alice St., Oakland. 510-238-7219. MCCAHTheater.com.

Manna Gallery: Visual Biology With acrylic paintings by Kevin Lighthart. Through Sept. 29. **Media Bridges Dead** With oil paintings by Wayne Armstrong. Through Sept. 29. 473 25th St., Oakland. 510-282-2325. MannaGallery.com.

Oakland || Johnston: An Annotated Hearing Trumpet, Prologue and Figures With thoughtful and cut works created as a personal response to the feminist book *The Hearing Trumpet*, by artist Kristin Walsh. Through Oct. 28. **Sumptuous** With works culled from Chi Abboth's digital archive of film-based affects. Through Oct. 28. 1208 Sixth St., Berkeley. 510-558-0993. MarinaJohnston.org.

Mercury 20 Gallery: Observer in the Dark With works depicting Oakland by Jeff McLennan. Through Oct. 20. 475 25th St., Oakland. 510-484-7165. Mercury20.com.

NIAD Art Center: Trading Woods A group

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show featuring works by MLK's Hearts staff and artists who illustrate each rider's artwork for display at the exhibit. Through Nov. 2. 550 23rd St., Richmond. 510-620-0750. [illegible]Art.org.

Oakland Public Library/Teen Zone, Glen Gochenour Exhibit With latest art-style works by the 17-year-old Oakland artist. Through Nov. 30. Main Branch, Oakland. 510-238-7337. OaklandLibrary.org.

Old Crow Tattoo & Gallery, Stand Tall Pt. III With 30 site-specific installations by as many artists [illegible]. Through Oct. 22. 302 Grand Ave., Oakland. 510-834-2788. OldCrowTattoo.com.

Oliver Arts, [illegible]: Celebrating 20 Years of [illegible] A retrospective exhibition with works by Anthony Dacorsa, [illegible]. Thru. Sept. 29, 5:30-8:30 p.m. 5202 Broadway Ave., Oakland.

PHC10, Headlines With botanical photographs by Harold Davis, John Berghoin, Susannah Hays, [illegible]. Through Sept. 29. 473 25th St., Oakland. 510-451-3448. PHC10Gallery.[illegible]

PhotoCentral Gallery and Darkroom, The Golden Gate Bridge Then and Now With original vintage photographs of the construction of the Golden Gate Bridge by photographer Milton E. Taylor. Through Sept. 29. 1099 C St., Hayward. 510-881-6721. PhotoCentral.org.

[illegible] Center for the Arts, Christine [illegible] and Lorna Stevens Paintings With works in acrylic, watercolor and encaustic, [illegible]. Through Sept. 27. 808 Magnolia Ave., Oakland. [illegible].org.

Pro Arts Gallery, 8 x 8 Seven: Amy M. Ho Solo exhibition of new work curated by Bethany Meyer Schultz. Artist's reception on Friday, Sept. 7, 6-8 p.m. Through Oct. 6. **8 x 8 Solo: Lordy Rodriguez** Solo exhibition of new work curated by Eric Murphy. Artist's reception on Friday, Sept. 7, 6-8 p.m. Through Oct. 8. 150 Frank H. Ogawa Plaza, Oakland. 510-763-4361. ProArtsGallery.org.

The Rising Leader [illegible] & Gallery, Surviving Dystopia, Working out the Dream of Tomorrow With Occupy Oakland works by [illegible] and Katy Polony. Through Sept. 30. 150 Frank H. Ogawa Plaza, Oakland. 510-899-8712. TheRisingLea[illegible]

[illegible]

San Francisco Museum of Modern Art, Six Lines of Flight: Shifting Geographies in Contemporary Art Featuring work by artists from six burgeoning contemporary art centers: Beirut, Lebanon; Cali, Colombia; Cluj, Romania; Ho Chi Minh City, Vietnam; San Francisco, United States; and Tangier, Morocco. Through Dec. 30. Free-$18. **Field Conditions** With work by architects and artists including Stan Allen, [illegible], and Sol LeWitt. Through Jan. 6, 2013. Free-$18. **[illegible] Perspective** With old and new work by the conceptual artist. Through Jan. 8, 2013. Free-$18. 151 3rd St., San Francisco. 415-357-4000. SFMOMA.org.

San Pablo Art Gallery, Old Stories, Personal Collaborations by Joy Broder and Susan Bleamer Through Oct. 14. 13831 San Pablo Ave., San Pablo. 510-862-6513. Ci.San-Pablo.ca.us.

SLATE contemporary, [illegible] With new work by Joanna Fox. Through Oct. 13. 473 25th St., Oakland. 510-355-6659. SlateArtAndDesign.com.

[illegible], Hard Water Seen Featuring recent work by [illegible] and Jack Cram. Through Oct. 20. Free. 365 26th St., Oakland. 510-452-9878. [illegible].com.

[illegible] Studios + Gallery, Sydney Brown + W. Scott Trimble With an exhibition of panel paintings and [illegible]. Through Sept. 30. 500 2nd St., Oakland. 510-893-2787. [illegible]Gallery.com.

[illegible] Arts Gallery, Make the Difference A special collection of works by Calvin Colemnie, Eric Lee, and John Richardson. Through Sept. 30. 5940 College Ave., Oakland. 510-654-4751.

Trax Gallery, Clayton Bailey With works on display by the Port Costa-based robot maker and ceramicist. Through Oct. 18. 1812 Fifth St., Berkeley. 510-540-1720. TraxGallery.com.

[illegible] Contemporary, Wall Drawn A group exhibition featuring site-specific installations by Steve [illegible], Sandra Gardner, Diana Guerrero-Maciá and Nancy Mintz. Through Sept. 28. 356 Colusa Ave., Berkeley. 510-327-1214. [illegible].com.

University of California Botanical Garden, Natural Discourse: Artists, Architects, Scientists, and Poets in the Garden A collaborative project between the Botanic Garden and a multi-disciplinary group of artists, writers, architects, and researchers who spent time in the garden with horticulturists to develop site-specific works. Through Jan. 13, 2013. NaturalDiscourse.org. 200 Centennial Dr., Berkeley. 510-643-2755. BotanicalGarden.Berkeley.edu.

[illegible] Saturday Jaunt A weekly component to Art Murmur, but with fewer festivities and more focus on the galleries. Visit OaklandArtMurmur.org for a full list of participating Oakland galleries. Saturdays, 1-5 p.m. 19th St. at Telegraph Ave., Oakland.

Vessel Gallery, Golden Agenda With paintings by [illegible] and [illegible] by Luke [illegible], Wayne Stauffer and Cyrus Tilton. Through Sept. 29. **[illegible]** With sculptures by John [illegible]. Oct. 2-27. **[illegible]** With sculpture and painting by Joanne [illegible]. Oct. 2-21. 471 25th St., Oakland.

Worth Ryder Gallery, New Work by [illegible] and Trevor [illegible] With drawings and sculptures by the Colorado-born visual artists and twin brothers. Through Oct. 6. **[illegible]** The first solo exhibition for the New York-based artist. Through Oct. 6. 116 Kroeber Hall, Berkeley. 510-642-2582.

More Listings Online
Get info about dozens more SF art events at EastBayExpress.com or m.EastBayExpress.com

MUSEUMS

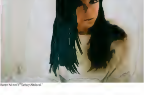
African American Museum and Library at Oakland, The Way of the Doll An exhibit highlighting doll-making and collecting. Through Nov. 17. 659 14th St., Oakland. 510-637-0198. OaklandLibrary.org/AAMLO.

Asian Art Museum, [illegible] in a New Light These works, from the museum's collection, represent an introduction to the major traditions of Asia. Daily. 200 Larkin St., San Francisco. 415-581-3500. AsianArt.org.

Bancroft Library, Ansel Adams and Clark Kerr With original photographs by Adams, commissioned by former UC President Kerr. Sept. 22-Feb. [illegible]. UC Berkeley, Berkeley. Berkeley.edu.

Berkeley Art Center, [illegible] Bay Area [illegible] A retrospective of work by influential Bay Area ceramicists featuring Clayton Bailey, Viola Frey, [illegible], Jon Gariepy, [illegible], Annabeth Rosen, Nancy Selvin, [illegible] Shaw, Sandy Simon, John Toki, and Wanxin Zhang. Through Nov. 18. $3 suggested donation. 1275 Walnut St. (in Live Oak Park), Berkeley. 510-644-6893. BerkeleyArtCenter.org.

BAM/PFA, Barry McGee The long overdue survey of the prolific San Francisco-based artist features rarely seen early etchings, his signature painted [illegible], op-art painted panels, animatronic taggers, a re-creation of a street-corner bodega, and more. Through Dec. 9. **[illegible] / MATRIX 242**


Karen Kilimnik's "Gelsey Kirkland."

M&G

Featuring Ann Noe, a [illegible] ballet of [illegible] incorporating a collection of Victorian-era photographs found in a Berkeley [illegible] store. Through Oct. 7. **B.L. Alvarez / [illegible] 24** Oakland artist B.L. Alvarez's series of drawings of severely [illegible] film stills from John Carpenter's *Halloween* explores the "violent end of innocence." Through Oct. 2. **Himalayan Pilgrimage: [illegible] of the Land of Snows** Sculptures and paintings from Tibet. Through June 30, 2013. **The Oakland-Berkeley Fire Aftermath** Photographs by [illegible]. Through Oct. 5. 2626 Bancroft Way, Berkeley. 510-642-0808. BAMPFA.Berkeley.edu.

Berkeley Historical Society: Early Days of Dance in the East Bay With photographs of various East Bay dance lessons/dancers from 1899 [illegible]. Through Sept. 29. 1931 Center St., Berkeley. 510-848-0181. C.berkeley.ca.us/histsoc.

Doe Library: All Hail to the Chief: A Survey of US Presidential Visits to Cal, 1891-2008 An exhibition highlighting [illegible] visits by [illegible] presidents, on display in the Bernice [illegible] (first floor corridor). Through Nov. 30. UC Berkeley campus, Berkeley. 510-643-0139.

[illegible] Museum: [illegible] Exhibition of Roger Goldenberg's painting, *Shell Game*, *The Big O's vs. The Missing Pieces*. Daily. 2905 Kittredge St., Berkeley. 510-647-1111. [illegible].org.

Museum of Mosaic Art: California Mosaic Artists: Celebrating Diversity Through Medium An ongoing group show. Daily. **Woofin' Art: Pet Portraits** A celebration of pets, in mosaic. Daily. 2000 Chestnut St., [illegible]. 510-433-6809. InstituteofMosaicArt.com.

Lacis Museum of Textiles: Treasures Featuring special items of the Lacis Museum of Lace and Textiles. Through Feb. 2, 2013. **Treasures of Lace** With an exhibition of textiles. Through Feb. 2, 2013. 2982 Adeline St., Berkeley. 510-843-7290. LacisMuseum.org.

Lawrence Hall of Science: Math [illegible] A math-themed educational exhibit for all ages, featuring a [illegible] bicycle with square wheels, a [illegible] and much more. Through Jan. 6, 2013. **Science on a Sphere [illegible]** New permanent exhibit features an animated globe. Watch hurricanes form, tsunamis swirl, storms, the tropics, and city lights glow around the planet. Daily. $6-$9. 1 Centennial Dr., Berkeley. 510-642-5132. LawrenceHallofScience.org.

Magnes Collection of Jewish Art and Life: Memory Lab Interactive installation allows visitors to create digital family albums and exhibitions drawn on their own documents, photographs, and memories. Daily. **Case Study No. 2: The Magnes Project** An exhibition drawn from unusual items from the Magnes collection such as calendars, amulets, postcards, and ritual objects in the Warren Hellman Gallery. Through Dec. 10. **[illegible] Posters from the European Jewish Cultural Renaissance, 1940-1994** In the Corridor Gallery. Through Dec. 10. **Modern Dance: History 101: The Art Files** With work inspired by and reflective of Jewish life in various media and by various artists. Through Jan. 13, 2013. Free. **Reborn: Posters From The European Jewish [illegible] Renaissance, 1980-1994** With post-Holocaust posters from Austria, the Czech Republic, France, Germany, Italy, and Spain. Through Dec. 10. Free. **Type/Graphics: Studying Hebrew Types in Print and Photography** An investigation of the use of reproducible images in ethnographic and documentary studies of Jewish lives, since 18th century to the present. [illegible] work by famous as well as lesser-known Jewish artists. Through Dec. 16. Free. **Modern Jewish [illegible]: The Art Files** An exhibition of paintings and sculptures by prominent artists illustrating key Magnes moments of Jewish life, from the wooden [illegible] in Russia in the late 19th and early 20th centuries to [illegible] and the [illegible] in the Chabad [illegible] Gallery. Through May 31, 2013. **Projections** Multimedia works from the museum's [illegible] collections of archival, documentary, and experimental films. Daily. **Type/Graphics: Studying Hebrew Types in Print and Photography** An exhibition investigating the use of reproducible images in ethnographic and documentary studies of Jewish lives, since the 18th century to the present, in the main gallery. Through Dec. 11. 2121 Allston Way, Berkeley. 510-643-2526. Magnes.org.

MoCA: Through Art [illegible]: [illegible]: [illegible] World of Ballet and [illegible] An exhibit [illegible] dedicated to the artist's longstanding engagement with historical images, especially the Classical and Romantic story ballets of the 17th and 19th centuries. Through Dec. 8. 5601 MacArthur Blvd., Oakland. 510-430-[illegible]. MCAM.MVE.[illegible].

[illegible] Hall: Dog Theater: The 2400 Block of Telegraph [illegible] 1969-1973 With [illegible] of Telegraph Avenue a decade past, by [illegible] drawn from 105. Through Jan. 11, 2013. UC Berkeley, Berkeley.

Oakland [illegible] Center: Museum: Fukuoka Artist Exchange: [illegible] of Identity Featuring work created in collaboration between artists in Oakland and Fukuoka, Japan. Through Sept. 30. Free. 268 9th St., Oakland. 510-897-8455. [illegible].

Oakland Museum of California: Gallery of California Art With more than 800 works from the OMCA collection. Through Dec. 2. **Xan and Melanie Light: Valley of Heaven and [illegible]** With photographs exploring California's Central Valley and highlighting the experiences of farm workers and their families. Through Dec. 31. **The 1968 Exhibit** A multimedia exhibit [illegible] the events of 1968, a [illegible] point for a generation coming of age and a nation at war. Through Jan. 20. Museum admission. 1000 Oak St., [illegible]. 510-318-8400. MuseumCA.org.

Pacific Pinball Museum: Heinrich Pinball Exhibit With 15 woodrails and 20 [illegible] from Larry Zartarian's collection, plus games representing early pinballs from the collections of Mr. and Mrs. Gordon Hasse, [illegible] and [illegible]. Daily. $15, under 12 $7.50. **Bagatelle, Museum and Poggle** An Exhibit of rare bagatelle and pinball machines, with an opportunity to play Poggle, a digital bagatelle. Through Aug. 31. 1510 Webster St., Alameda. 510-769-1349. PacificPinball.org.

Peralta Hacienda Historical Park: Rhythm of the Refugee: A Cambodian Journey of Healing An exhibit exploring Cambodian culture and the political upheaval that [illegible] the country in the 1970s. With works by Oakland-based Cambodian dance and more. Through Dec. 31. 2465 34th Ave., Oakland. 510-532-9142. PeraltaHacienda.org.

San Francisco Museum of Modern Art: Cindy Sherman With work by the [illegible] [illegible] featuring various author talks and film screenings; check website for full schedule of events. Through Oct. 8. Free-$18. **Picturing Modernity: The Photography Collection** From the museum's [illegible] holdings: photos by Adams, Cunningham, Evans, Lange, Steglitz, et al. Daily. **Stage Presence: Theatricality in Art and Media** With works in various media [illegible] in-between and intersection of the visual and performing arts. With various performances and events, talks; check website for full schedule of events. Through Oct. 8. Free-$18. **New Work: Alessandro Pessoli** Featuring work by the painter and sculptor. Sept. 28-Feb. 10. Free-$18. 151 3rd St., San Francisco. 415-357-4000. SFMOMA.org.

USS Hornet Museum: Hood Soldiers' Exhibition Photos and memorabilia telling the story of the Nisei (second-generation Japanese-American) troops who fought for the US in WWII. Daily. 707 W. Hornet Ave., Alameda. 510-521-8448. USS-Hornet.org. ●

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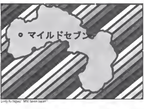

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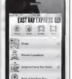

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THEATER & DANCE

COMEDY

Enough Raw and Rebel With comedy by Insane Wayne, Cheryl "Sunset Mom" Anderson, and John Nobel; poetry by Eyktome; and host LeRoy Stanfield. Fri., Sept. 28, 8 p.m. $10-$20. BrownPaperTickets.com/event/[illegible]. Berkeley Repertory Theatre, 2025 Addison St., Berkeley. 510-652-2120.

Donald Lacy Jr. With Mashuq Deen. Sat., Sept. 29, 8 p.m., $15-$20. Englander Sports Pub, 101 Parrott St., San Leandro. 510-357-3571. EnglanderPub.com.

The Last Laugh With Conor Kelleher, Dave Thomason, Rebecca Arthur, Red Good, and Samson Koletkar. Fri., Sept. 28, 10:30 p.m. $8-$10. The Last Laugh room, Pan Theater, 2135 Broadway, Oakland. 415-261-1644. PanTheater.com.

The Last Laugh With Aundre The Wonder Woman, Scotty Stee, Norm [illegible], Lisbeth [illegible], and Samson Koletkar. Sat., Sept. 29, 10:30 p.m. $8-$10. The Last Laugh room, Pan Theater, 2135 Broadway, Oakland. 415-261-1644. PanTheater.com.

Laugh Campaign 2012 A fundraiser to elect [illegible] Mohammed to the Oakland City Council District 3. With Donnie Gaines, Mark Pierce, Big Soo, Joe Carbone, and Lenard "The Kid" Jackson. Hosted by [illegible]. At K's [illegible] (300 [illegible] St., Oakland). Thu., Sept. 27, 8 p.m. $10.

Laugh n' Play Area comedians [illegible], with music by DJ [illegible] and food and drink specials. Fourth and Second Thursday of every month, 8-11 p.m. $10. Club Anton, 408 3rd St., Oakland. 510-463-[illegible]. ClubAnton.com.

DANCE-PERFORMANCE

Pandit Chitresh Das Performs a traditional Kathak solo dance. Sun., Sept. 30, 3 p.m. free. 415-333-9000. Kathak.org. Zellerbach Hall, UC Berkeley, Berkeley. (510) 641-2000 x1. CalPerformances.org.

Purgatory: Odd World, One Dance With dance performances by Academy of Villains, Dance 4 Vapor, Mind Ingenuity, Bosco Capoeira Association, and more. Thu., Sept. 27, 9 p.m. $8-$12. Craneway Pavilion, 1414 Harbour Way South, Richmond. [illegible].

LIVE VARIETY

Fossil Hour With Magdolna Dusel Band With live piano by [illegible], happy hour cocktails, and bar food. Fridays, 6 p.m. Continues through Sept. 28. free. The Marsh Arts Center, 2120 Allston Way, Berkeley. 510-704-8291. TheMarsh.org.

Rebel Kings A drag show featuring Vegas Jane, Randy Pauls, Stevie Ray, Mickey Finn, Pepe Pan, Genie, Logan Cornwall and more, followed by dancing and [illegible]. Third and first Wednesday of every month, 8 p.m. $5. White Horse Inn, 6551 Telegraph Ave., Oakland. 510-652-3820. WhiteHorseBar.com.

THEATER & PERFORMING ARTS

All My Sons Phoenix Theatre presents Arthur Miller's classic drama about a family's dark secret and their fleeting hopes that it can possibly be hidden. Fridays, Saturdays, 8 p.m. Continues through Sept. 29. $20-$45. Masquers Playhouse, 105 Park Pl., Richmond. 510-232-4031. Masquers.org.

Assassins Sondheim's musical about famous assassins, directed by Susannah Martin. Wednesdays, Thursdays, 7 p.m. Fridays, Saturdays, 8 p.m. Sundays, 5 p.m. Continues through Oct. 28. $23-$30. Ashby Stage, 1901 Ashby Ave., Berkeley. 510-841-6500. ShotgunPlayers.org.

Cal Performances: Fall Free For All With free performances in music, literature, and theater throughout campus. Sun., Sept. 30, 11 a.m.-6 p.m. free. UC Berkeley Campus, UC Berkeley Campus, Berkeley. Berkeley.edu.

Chinglish Leigh Silverman directs the west coast premiere of David Henry Hwang's Tony-nominated comedy about the cross-cultural chaos that ensues on an American businessman's trip to Asia. Saturdays, 2 & 8 p.m., Sundays, 2 & 7 p.m., Tuesdays, Thursdays, 8 p.m., Wednesdays, 7 p.m. Continues through Oct. 7. $14.50-$99. Berkeley Repertory Theatre, 2025 Addison St., Berkeley. 510-647-2949. BerkeleyRep.org.

Dan Hoyle's The Tipping Point: True Misadventures of the Electric Pink 99s Reed's one-man show chronicles his misadventures throughout the 1990s, from failed attempts at working as a stripper to his stint as a live-in waiter at a [illegible]. Saturdays, 8:30 p.m., Sundays, 7 p.m. Continues through Oct. 14. $15-$50. The Marsh Arts Center, 2120 Allston Way, Berkeley. 510-704-8291. TheMarsh.org.

The Elaborate Entrance of Chad Deity Jon Tracy directs the Bay Area premiere of Kristoffer Diaz's satirical play about a middle-rank Puerto Rican pro-wrestler who'll make it [illegible]. Wednesdays-Saturdays, 8 p.m., Sundays, 2 & 7 p.m. Continues through Sept. 30. $32-$60. Aurora Theatre, 2081 Addison St., Berkeley. 510-843-4822. AuroraTheatre.org.

The Fantasticks Stewart Lyle directs the longest-running musical in history. Starting Sep. 28. Fridays, Saturdays, 8 p.m., Sundays, 2 p.m., Thu., Nov. 1, 8 p.m. Continues through Nov. 4. $15-$22. Altarena Playhouse, 1409 High St., Alameda. 510-523-1553. Altarena.org.

The Fisherman's Wife Ben Randall directs Steve Yockey's comical sex farce, an [illegible] production about a fisherman, his restless wife, and a very horny octopus and giant squid. Thursdays-Saturdays, 8 p.m. Continues through Sept. 29. $10-$20. http://[illegible]. Live Oak Theatre, 1834 Euclid Ave., Berkeley. 510-464-4468.

Grey Gardens: the musical A musical rendering of the story of Edith Ewing Bouvier Beale and her daughter Edith Bouvier Beale, the aunt and cousin of Jacqueline Kennedy Onassis. Based on Albert David Maysles' film of the same name. Sundays, 2 p.m., Fridays, Saturdays, Thu., Sept. 27, 8 p.m. Continues through Sept. 29. $20-$28. Douglas Morrisson Theatre, 22311 N. Third St., Hayward. 510-881-6777. DMTonline.org.

Hamlet Classic Shakespeare tale of treachery, madness, and murder, directed by Lisa Tromovitch. Wednesdays, 8 p.m., Fridays, 8 p.m., Saturdays, 8 p.m., Sundays, 4 p.m., Tuesdays, 7:30 p.m., Wednesdays, 7:30 p.m., Thursdays, 7:30 p.m. Continues through Oct. 11. $43-$66. Bruns Amphitheater, 100 California Shakespeare Theater Way, Orinda.

Keith Moon/The Real Me Bobby [illegible] directs Bay Area musician, actor, and author Mick Berry's [illegible] performance as the late Who drummer Keith Moon. Thursdays, 8 p.m. Continues through Sept. 27. $15-$50. The Marsh Arts Center, 2120 Allston Way, Berkeley. 510-704-8291. TheMarsh.org.

Lucky Stiff Directed by Barry Fleming. Based on a musical murder mystery farce about an unassuming English shoe salesman forced to take the embalmed body of his recently murdered uncle on a vacation to Monte Carlo. Sundays, 2:30 p.m., Wednesdays, 7:30 p.m., Saturdays, 2:30 & 8 p.m. Continues through Sept. 29. $38-$47. Lesher Center for the Arts, 1601 Civic Dr., Walnut Creek. 925-[illegible]. LesherArtsCenter.org.

Rhinoceros Théâtre de la Ville presents a performance of Eugène Ionesco's absurdist masterpiece, directed by Emmanuel Demarcy-Mota. Thu., Sept. 27, 8 p.m., Fri., Sept. 28, 8 p.m., Sat., Sept. 29, 2 p.m. $30-$90. Zellerbach Hall, UC Berkeley, Berkeley. (510) 642-9988. CalPerformances.org.

Sly Fox A comedic adaptation of Ben Jonson's satire [illegible]. Starting Sep. 29. Thursdays-Saturdays, 8 p.m., Sundays, 2 p.m. Continues through Oct. 20. $15-$25. Town Hall Theatre, 3535 School St., Lafayette. 925-283-1557.

Stranded on the Tipping Point A darkly comic look at climate change, presented by the [illegible]. Thursdays-Saturdays, 8 p.m. Continues through Sept. 29. Stagewerx Theatre, 533 Sutter St., San Francisco. Stagewerx.org.

PICKS

The Elaborate Entrance of Chad Deity

For a play about the flamboyant, tawdry world of televised pro wrestling, this new work by Kristoffer Diaz — incubated through the Global Age Project at Aurora Theatre — is heavy on social commentary and remarkably void of action. That said, there are a few lovely "power bombs" and dramatically feigned TKOs choreographed by Dave Maier, who also plays the folksy wrestler Billy Heartland, all bolstered by Nina Ball's ambitious set design, which includes a wrestling ring and two video screens that grant each character his own video montage. Jim Gross, who handled the video work, didn't shy away from all the sleazier tropes of wrestling, including dollar bills and bikini-clad women, which add to the play's razzle-dazzle. That said, it's ultimately a morality tale, and Diaz tends to emphasize exposition over action. Tony Sancho, who plays the protagonist Macedonio Guerra, delivers long monologues about race, patriotism, and commercialism in the pro-wrestling arena. Even with Jon Tracy's deft staging, it's very much a pedagogical play. Through September 30 at Aurora (2081 Addison St., Berkeley). $32-$50. 510-843-4822 or AuroraTheatre.org. — *Rachel Swan*

David Allen

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10:30 AM	
Cal Band Opening Fan Fare	Lower Sproul Plaza
11 AM	
Lily Cai Dance Company	Zellerbach Hall
Cypress String Quartet	Hertz Hall
George Brooks Indian Fusion Jazz	Lower Sproul Plaza
12 PM	
Eth Noh Tec, storytellers	Wheeler Hall
Shotgun Players/Aerosoles	Pauley Ballroom
Instrument Petting Zoo opens	Cesar Chavez Student Center
Gamelan Sari Raras	Morrison Hall Loft
1 PM	
Chitresh Das Dance Company	Zellerbach Hall
Davitt Moroney, harpsichord	Hertz Hall
Marcos Silva Brazilian Jazz	Lower Sproul Plaza
Shadow puppet creations with Daniel Barash opens	Stephens Lounge
2 PM	
Sather Tower Campanile concert	Campanile
Kitka	Wheeler Auditorium
Donna Ferletta, storyteller	Pauley Ballroom
Theater, Dance & Performance & UC Jazz Ensembles/Studio Set	Bancroft Studios
3 PM	
SF Taiko Dojo	Zellerbach Hall
University Chorus	Hertz Hall
Chinese Cultural Arts Interactive Tibetan Dance	Lower Sproul Plaza
4 PM	
Gamelan Sekar Jaya	Pauley Ballroom
Pamela Rose/*Wild Women of Song*	Wheeler Hall
Theater, Dance & Performance & UC Jazz Ensembles/Studio Set	Bancroft Studios
5 PM	
Kronos Quartet	Zellerbach Hall
Shai Wosner, piano	Hertz Hall
Shadow puppet interactive performance	Stephens Lounge

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HAMLET BUOYED BY "UNMANLY GRIEF"

Liesl Tommy highlights male pathos and feminist catharsis in her staging of Shakespeare's famous play

By Rachel Swan

Zainab Jah is Ophelia and LeRoy McClain is Hamlet.

Hamlet might be the hardest Shakespeare play to produce, because much of its storyline is open to interpretation. For centuries, critics have debated the veracity of Prince Hamlet's madness, the nature of his relationship with his mother, the intentions of his ghost-father, and the reasons for his girlfriend's suicide. Each scholar brings his or her own reading to the table, and most of them directly contradict each other. Some call Ophelia a consummate victim, drowning herself out of desperation. Others say her death is a feminist act because she rejects a society that treats women as pawns or punching bags. And Hamlet is equally problematic, alternately cast as a hero or a victim, a locus of reason or a wobbly moral compass, a fake madman buying time for his revenge plot or a sensitive girlyman with a "melancholic" disposition.

Such wildly different opinions give directors a lot of latitude when mounting *Hamlet* for the stage. That's why Liesl Tommy took the liberty of foregrounding the protagonist's pathos in her new production with California Shakespeare Theater. Her Hamlet (played by LeRoy McClain) is a brooding romantic, easily jerked by emotions and prone to the kind of "unmanly grief" that Elizabethan society abhorred. In this version, Ophelia (Zainab Jah) is a fully drawn character, rather than a cipher — she's granted only five scenes in the original text — and Hamlet's relationship with his mother Gertrude (Julie Eccles) proves stronger and far more potent than the one with his dead father (Adrian Roberts), who appears as an apparition. In fact, Tommy cast the same actor to play both the father and the murderous Uncle Claudius, as though to suggest that the two are interchangeable.

Call it a feminine *Hamlet*, one that's less invested in revenge plots than in the characters' interior lives. McClain, of course, is the fulcrum of the play and the one who really makes that distinction. His courtship with Ophelia, largely omitted from the original script, gets amplified in Tommy's version. Even small details — a passionate slow dance over a Lauryn Hill ballad, or Hamlet tenderly swaddling Ophelia as he delivers the "To be or not to be" soliloquy — help establish their love story. When Hamlet rebukes his lover in a fit of rage, her pain seems palpable. That scene foreshadows a later confrontation between Hamlet and his mother, with whom he has a similarly affectionate, but still tense relationship. Not for nothing does Tommy stage the mother-son dialogue on a giant bed situated prominently at the lip of the stage.

Show Details
Through Oct. 21 at Bruns Amphitheater (100 California Shakespeare Theater Way, Orinda). $35-$71. 510-548-9666 or CalShakes.org.

Such artistic choices reveal more about the director than the characters. She could have easily made *Hamlet* a play about filial loyalty and war — it's set up as a revenge play, after all — but instead she wanted to hone in on Hamlet's conflicted feelings toward women. Ostensibly, the prince seeks revenge against his uncle for murdering his father and usurping the crown of Denmark. In this play, though, Hamlet directs all anger at his mother and girlfriend. He accuses Gertrude of adultery and begs her to leave Claudius' bed. His language isn't that of a son importuning his mother, but that of a man confronting the woman who jilted him.

Thus, it's perhaps appropriate that Adrian Roberts, who plays both Claudius and the ghost of Hamlet's father, is the weakest link in this play. He's good at looking disinterested and moderately believable as a villain, but isn't as potent a force as to warrant Hamlet's attention. At one point, the prince sneaks up with a knife while his uncle kneels in prayer, but doesn't complete the deed. The reason, he says, is that Claudius might go to heaven. In many iterations of *Hamlet*, it feels like a missed opportunity. Here, it goes virtually unnoticed.

Tommy's *Hamlet* is not much of a revenge story, but it's a serviceable feminist allegory. After Ophelia descends into madness, she reemerges in a straitjacket and is chased around the stage by a hospital orderly (Mia Tagano). She eventually winds up in a glass fishbowl cage; her death happens offstage. The implication is not so much that Ophelia is a sacrificial lamb in a brutal patriarchal society, but more that she finds the society intolerable and reacts accordingly.

It's a distinction that many contemporary audience members would appreciate, and Jah plays "madness" with a childlike vulnerability that also seems satisfyingly cathartic. The landscape, meanwhile, seems to reflect her and Hamlet's precarious emotional states. Designed by Clint Ramos, it's a dried-out swimming pool littered with pink flamingoes, overturned plastic chairs, closed umbrellas, and old wine bottles. That environment may seem rather desolate for such a large and complicated play, and yet it's weirdly apropos. In no other way could Ramos and Tommy show ordinary lives wrecked by the slings and arrows of fortune. ●

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REPO MAN
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SATURDAY
Le bonheur and *Panique*, part of Grand Illusions: French Cinema Classics, 1928-1960
SUNDAY
Sun in the Last Days of the Shogunate, part of Life Is Short: Nikkatsu Studios at 100
AND
Béla Tarr's *The Turin Horse*

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BAM/PFA

LECTURES & LIT

Love, Culinary-Style

A memoir of people, places, things, and the food that goes with them

There are love stories, and then there are *love stories*. Luisa Weiss' falls into the latter category: an honest-to-god tale of love lost, found, and happily ended. And, as a bonus, there's food. *My Berlin Kitchen*, which Weiss reads from at Rakestraw Books (522 Hartz Ave., Danville) on Saturday, September 29, is subtitled *A Love Story (with Recipes)*, and, indeed, every page is more delightful and delicious than the one before. Brimming with forty recipes borrowed from Weiss' friends and family and from famous chefs like Alice Waters and Jamie Oliver, then stripped down and perfected by Weiss herself, the book is a mix of travelogue, memoir, cookbook, and a touch of fairytale.

Luisa Weiss

Mile Stoetzel

Weiss' Italian mother and American father raised her in Berlin, but when they divorced, Weiss moved with her father to Boston and several years later went back to live with her mother in Berlin. Thus, her childhood identity was a confusion of Italian, German, and American language, travel, and cuisine. And when neither parent showed much culinary promise, Weiss took it upon herself to be the family chef. As an adult seeking like-minded cooks, she blogged as "The Wednesday Chef," which, as readership grew, gave her a blueprint and a built-in audience when she decided to turn her life story into a book chronicling her return to Germany to reunite with the love of her life and reclaim the home country she left as a child. "The stories were the focus of the book, and the recipes grew out of the stories of the chapters," she said. She starts in Berlin, post-unification, eating omelets with jam filling and sour cherry *quarkauflauf*, a cheesy baked breakfast dish. "When I was telling the story, I realized that was the recipe I associated with that time. When I wrote about my nanny, my earliest memories of her were associated with the jam recipe."

A delectable dish of braised baby artichokes and potatoes recalls memories of Weiss' mother; a simple tomato sauce with carrots and onions characterizes her time spent in Boston with her father. There are a few mind-bogglingly intense recipes like poppy seed whirligig buns and, when Weiss is happily making a life with the man she'll eventually marry, a German Christmas labor of love: roast goose. But for the most part, the recipes are deliberately simple, serving one or a small group of people, and using fresh, seasonal ingredients. "When you cook for yourself alone, you don't want to go to a lot of trouble — that's when people revert to microwave dinners and frozen pizzas," Weiss said. "You can have a really easily put-together meal when you're just cooking for one. It doesn't have to be elaborate."

Weiss paints beguiling stories around each recipe, working through her homesickness, lovesickness, sometimes just plain sickness, and giving each one such a personal touch that you'll feel that you've been allowed access to a treasured family heirloom. Her Depression Stew soothed heartbreak, for example, while Poulet Sauté à la Paysanne Provençale (chicken with olive oil and white wine) bonded girlfriends in New York. Trust me when I say that you'll be tempted to at least try one of the recipes. "I love to motivate people to cook who think they can't because it's too hard, complicated," Weiss said. "I'm on a mission to change people's minds."

In the end, she has just one piece of advice for first-time cooks: "Figure out what you like to eat! If meat's your thing, learn how to broil a nice steak, or veggie. Pick what you like and learn how to do that really well." Noon, $10 (lunch included). 925-837-7337 or RakestrawBooks.com

— *Alison Peters*

LECTURES

CARE Panel Discussion Steven Druker, JD, discusses "Genetically Engineered Foods on America's Grocery Shelves: Illegally: A Case for Labeling GE Food," and Dr. Myrto Ashe discusses "The Novena Perspective: Why Physicians are Telling Patients to Avoid [illegible]." Thu., Sept. 27, 1:30 p.m. $10. Hillside Club, 2286 Cedar St., Berkeley. 510-848-3227. HillsideClub.org.

Reading (Kaja): Partial Reconstructions: An Artist's Explorations of Afghanistan's 21st Century Reconstructions and 20th Century Histories An artist talk co-sponsored by the Center for South Asia Studies. Tue., Oct. 2, 5 p.m. Worth Ryder Gallery, 116 Kroeber Hall, Berkeley. 510-642-2580.

Panel Discussion: "New Initiatives for Diesel Water" With Environmental Working Group staff Renee Rebecca Sutton and language ... Josh Brush. Mon., Oct. 1, 7-9 p.m. Albany Community Center, 1249 Marin Ave., Albany. 510-524-9283.

Panel Discussion: "Under the Drones: Modern Lives in the Afghanistan-Pakistan Borderlands" With Shahzad Bashir, Stanford University professor in Islamic studies, and Robert D. Crews, Stanford University associate professor of history. Thu., Sept. 27, 5-7 p.m. Center for South Asia Studies, 10 Stephens Hall, Berkeley. 510-642-3608.

LITERARY EVENTS

[illegible] Island Panel and Stories Facilitated by Novelty Bradley Sears. Wed., Oct. 3, 7 & 9 p.m. Books Inc. Alameda, 1344 Park St., Alameda. 510-522-2226. Booksinc.net/Alameda.

Aka Bod Reading from his book, *Rewind of Parcanse*. Thu., Sept. 27, 7:30 p.m. University Press Books, 2430 Bancroft Way, Berkeley. 510-548-0585. UniversityPressBooks.com.

Antoine Wilson Discussing his new novel *Panorama City*. Wed., Oct. 3, 7 p.m. Diesel, A Bookstore, 5433 College Ave., Oakland. 510-653-9965. DieselBookstore.com.

Art Book Writers' Society Writer Cori Crooks hosts a weekly writing and performance workshop designed to generate new ... and create a sustainable community of Bay Area writers. Mondays, 7-8:30 p.m. CoriCrooks.com. The 25th Street Collective, 477 25th St., Oakland. 510-384-3846. 25thStreetCollective.com.

Banned Diesel Week Readout Read from any banned or challenged book—at the ... from your home library or from Diesel's in-store display—for up to ten minutes. Sat., Sept. 29, 1 p.m. Diesel, A Bookstore, 5433 College Ave., Oakland. 510-653-9965. DieselBookstore.com.

B.S.P. Social Bonnet Book Society Autobiography ... Anne Peters ... Ages 18 and up. Sun., Sept. 30, 2 p.m. Books Inc. Alameda, 1344 Park St., Alameda. 510-522-2226. Booksinc.net/Alameda.

Desert Island Book Club Discussing Roberto Saviano's ... Thu., Sept. 27, 7 p.m. Books Inc. Alameda, 1344 Park St., Alameda. 510-522-2226. Booksinc.net/Alameda.

The East Bay Mystery Readers' Group Visit website for monthly titles. First Tuesday of every month, 7 p.m. EBMRG.org. Walden Pond Books, 3316 Grand Ave., Oakland. 510-832-4438. WaldenPondBooks.com.

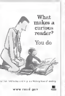
First Person Oakland Shotgun Players presents *Stand By Your Man: Women of the White House Sing Karaoke*. Mon., Oct. 1, 8 p.m. $15. Ashby Stage, 1901 Ashby Ave., Berkeley. 510-841-6500. ShotgunPlayers.org.

Jacob Bacharach Discussing his book, *An Unknown World*. Fri., Sept. 28, 7 p.m. Diesel, A Bookstore, 5433 College Ave., Oakland. 510-653-9965. DieselBookstore.com.

Janet Dawson Reading from her new Jeri Howard mystery *What You Wish For*. Thu., Sept. 27, 7 p.m. A Great Good Place for Books, 6120 LaSalle Ave., Oakland. 510-339-8210. GreatGoodPlaceforBooks.com.

Julia Hogan and David Howe Reading from *House of the Unexpected*. Tue., Oct. 2, 1:30 p.m. Moe's Books, 2476 Telegraph Ave., Berkeley. 510-849-2087. MoesBooks.com.

Lt. Col. Alexander Jefferson The author and Tuskegee airman shares his personal World War II story in the Mertes Center for the Arts auditorium. Wed., Oct. 3,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PICKS

Gretchen Rubin

Gretchen Rubin calls September the start of the "Mother Olympics." With kids back to school, it's the true beginning of the year and time to take stock and get organized. Five years ago she wrote *The Happiness Project* to derive and examine every possible source of joy from her life, and this year saw the publication of *Happier at Home*, a project to tame personal possessions, spend more quality time with family and neighbors, and make home happier all round. The result is a down-to-earth memoir blended with surprisingly doable projects. Rubin reads on Wednesday, Oct. 3, at Anthropologie (750 Hearst Ave., Berkeley). 5 p.m., free. RSVP required: email AnthroEvents@Anthropologie.com. 510-486-0705. — *Allison Peters*

Jacob Needleman

When Jacob Needleman's childhood friend became terminally ill, both young boys began to question the world, their place in it, and the meaning of life. Needleman, now a professor of philosophy at San Francisco State University known for his musings on God, love, religion, and the American soul, shares his thoughts on our relationship with the earth — in his view one of the most important relationships in our lives — in *An Unknown World: Notes on the Meaning of the Earth*. On Thursday, Sept. 27 at Books Inc. (1760 Fourth St., Berkeley). 7 p.m., free. 510-525-7777 or BooksInc.net. — *AJ*

Watershed Poetry Festival

Take a stroll down Strawberry Creek, and then spend the day in poetic bliss as lauded poets celebrate the life and work of *Ecotopia* author Ernest Callenbach at the 17th annual Watershed Environmental Poetry Festival, part of 100 Poets for Change. Featuring luminaries such as Joy Harjo, Robert Hass, and Francisco X. Alarcón, plus Laura Moriarty, Brent Cunningham, and journalist Mark Hertsgaard reading from special works, the event also showcases the art and poetry of students from California Poets in the Schools, Poetry Inside Out, and River of Words. Exhibits of books, magazines, and zines, plus art installations will also be on display. At Civic Center Park (2151 Martin Luther King Jr. Way, Berkeley) on Saturday, Sept. 29. Noon, free. 510-525-5476 or PoetryFlash.org — *AP*

Paul Elie

Johann Sebastian Bach's music is everywhere: played on the radio and in concert

Gretchen Rubin
[illegible] Photography

on [illegible], and floating somewhere in outer space as one of the Voyager Golden Records, which were placed aboard the Voyager probes in 1977 to introduce extraterrestrials to the stylings of planet Earth. It's also the subject of a master study by Paul Elie in his new book, *Reinventing Bach*. A biography told in part through other musicians who've sampled, remixed, and remade his work, *Reinventing Bach* also examines the technologies — ranging from wax-cylinder recordings to digital audio — that make the reinventions possible. He'll speak on Tuesday, Oct. 2, at the Hillside Club (2286 Cedar St., Berkeley) with live music accompaniment. 7:30 p.m., $12 in advance, $6 for students and members, $15 at the door. BrownPaperTickets.com or 800-838-3006 — *AP*

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12:30 p.m., 925-424-1287. Las Positas Community College, 3033 Collier Canyon Rd., Livermore.

Mystery Reading Group Group discussion of mystery novels, facilitated by bestselling mystery author Camille Minichino. First Tuesday of every month, 6:30-8 p.m. Castro Valley Library, 3600 Norbridge Ave., Castro Valley. 510-667-7900, AClibrary.org.

Nancy [illegible] Discussing her latest travel-oriented crime tale, [illegible]. Sat., Sept. 29, 11 a.m.-12:30 p.m. Fremont Main Library, 2400 Stevenson Blvd., Fremont. 510-745-1401.

[illegible] Reading from his new book, *Gospel of Damascus*. Fri., Sept. 28, 7 p.m. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568, LaPena.org.

Priscilla Stuckey Reading from her book, *Kissed by a Fox: And Other Stories of Friendship in Nature*. Fri., Sept. 28, 7 p.m. A Great Good Place for Books, 6120 LaSalle Ave., Oakland. 510-339-8210, GreatGoodPlaceforBooks.com.

The Reading Room An exhibition dedicated to poetry and experimental fiction, with a reading area, recordings of [illegible], and a chance to take home a [illegible] drawn from [illegible] of [illegible] East Bay presses. Through Dec. 9. BAM/PFA, 2626 Bancroft Way, Berkeley. 510-642-0808, BAMPFA.Berkeley.edu.

Sherman Alexie Reading from his book, *Blasphemy: New and Selected Stories*, as part of the Berkeley Arts & Letters series. Wed., Oct. 3, 7:30 p.m., $7-$15. First Congregational Church of Berkeley, 2345 Channing Way, Berkeley.

Sherman Alexie Reading from his book, *Blasphemy: New and Selected Stories*. Wed., Oct. 3, 7:30 p.m., $7-$15. First Congregational Church of Berkeley, 2345 Channing Way, Berkeley.

PUBLIC INTEREST

2012 Berkeley [illegible] Candidates Forum Candidates Judy Appel, [illegible] Tracy Hollander, and [illegible] Leyva-Cutler share [illegible] for B-B Berkeley schools and schools education of English Language Learners in the district. Q&A follows. Thu., Sept. 27, 6-8 p.m. LeConte Elementary School, 2241 Russell St., Berkeley.

Bankruptcy Lawyer in the Library Sign-up begins at 5:45 p.m. First Wednesday of every month, 6-8 p.m., free. Oakland Public Library Main Branch, 125 14th St., Oakland. 510-238-3134, OaklandLibrary.org.

The East Bay Science Cafe An informal discussion of "The Big Data Revolution in Natural History Museums" with scientist Michelle Koo. Wed., Oct. 3, 7-9 p.m., donations accepted. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568, LaPena.org.

Eviction Defense / Tenants Rights Workshop A bilingual workshop to [illegible] the rights of tenants living in a foreclosed property. Hosted by Causa Justa::Just Cause. Sat., Sept. 29, 11 a.m.-1 p.m., free. 947 Stanford Ave., [illegible], Oakland.

Food Not Bombs [illegible] Planning meeting for upcoming and ongoing Food Not Bombs events. First Wednesday of every month, 7:30 p.m., free. Long Haul, 3124 Shattuck Ave., Berkeley. 510-540-0751, TheLongHaul.org.

Lawyers in the Library Sessions provided on a first-come, first-served basis. Sign-up begins at 4:45 p.m. Call 510-597-5017 to confirm event. First Tuesday of every month, 5-7 p.m., free. Oakland Public Library, Rockridge Branch, 5366 College Ave., Oakland. 510-597-5017, OaklandLibrary.org.

Living Liberally: Drinking Liberally A [illegible] discussion group. First and third Tuesday of every month, 6:30-9:30 p.m., free. Spice Monkey Cafe, [illegible] St., [illegible]. 510-268-0070, SpiceMonkeyCafe.com.

Political Support Letter Writing Thursdays, 8 p.m. Long Haul, 3124 Shattuck Ave., Berkeley. 510-540-0751, TheLongHaul.org.

Townhall Meeting: "The Political Future of Medical Marijuana" With Peace and Freedom Party presidential candidate Roseanne Barr, [illegible] Ed Rosenthal, former presidential candidate Cynthia McKinney, medical marijuana patients, and former Black Panther [illegible] Freeman, and local [illegible] Mrs. Parker. Thu., Sept. 27, 6:30-8:30 p.m. [illegible] Women's Cultural Arts Club, [illegible] Blvd., Oakland. 510-333-1837.

More Listings Online

Get info about dozens more literary events at EastBayExpress.com or m.EastBayExpress.com.

SPOKEN WORD

The Berkeley Slam With spoken word and an improvisational band or DJ. Hosted by [illegible] Gomez, [illegible], and [illegible]. Cash prizes each week. Wednesdays, 9 p.m., $7. Starry Plough, 3101 Shattuck Ave., Berkeley. 510-841-2082, StarryPloughPub.com.

Saturday Night Special: East Bay Open Mic A monthly open mic hosted by Hollie Hardy and [illegible]. Last Saturday of every month, 7-9 p.m., free. Nick's Lounge, 3218 Adeline St., Berkeley. 510-652-6425, NicksLounge.com.

Written Word Art Open-Mic Night Poets, storytellers, musicians, and all other writers are invited to share their work. Arrive early to sign up. Second and fourth Friday of every month, 7:30 p.m., free. [illegible]WrittenWordArt.com, WrittenWordArt.com. Zocalo Coffeehouse, 645 Bancroft Ave., San Leandro. 510-569-0188, ZocaloCoffeehouse.com. ●

The boneless pork butt in Cafe Q's pulled-pork sandwich evokes Mexican carnitas. Chris Duffey

Q FOR QUALITY

Simple food, spruced up, soars at cozy Cafe Q

By Luke Tsai

In the Bay Area dining scene, there's a well-worn formula for success: Take familiar dishes and prepare them simply, using the best ingredients the bountiful bread basket that is our backyard can supply.

This philosophy lends itself especially well to the stodgy American comfort foods that chain restaurants and greasy spoons have long given a bad rap. How else to explain so many reinterpretations of the cheeseburger — and an entire restaurant dedicated to mac and cheese?

Of course, the banner of Good Local Ingredients can sometimes feel like so much PR babble. In the hands of a lesser chef, you end up with meatloaf that, the name of the farm from whence the pig originated notwithstanding, tastes like a pale shadow of grandma's — and lo and behold you've shelled out twenty bucks for it.

In the best case-scenario, you end up with something like Alameda's Cafe Q, an unpretentious order-at-the-counter spot that serves the kind of soulful, home-style comfort food that you don't have time to cook at home — including meatloaf that my wife, a meatloaf enthusiast, declared some of the best she's ever had.

The cafe opened in January, a joint venture by brother-sister team Minh and Thu Huong Nguyen, who dreamed of opening an eco-friendly, community-oriented coffee shop. But Minh, the cafe's mild-mannered general manager, quickly realized that what the community really wanted, in addition to all that, was a bona fide restaurant.

Enter Jesse Branstetter, a chef who garnered quite a following in Oakland as a founding partner at Chop Bar who then had short lived but highly lauded stints at 1015 Clay (now shuttered) and the concert venue Vitus (now homeless). Once Branstetter became the chef at Cafe Q in July, he spruced up the sandwich- and salad-heavy menu, launched dinner service, and — in short — made the place a worthy dining destination.

It marks a change of scenery for Branstetter, whose last gig saw him dishing out sandwiches inside a large, dimly lit rock club. Cafe Q is cozy as can be, especially the main dining area in back, which boasts plentiful sunlight, jazz on the speakers, and fresh carnations on every table. During one visit, I overheard members of a local book club discussing obscure contemporaries of the Sherlock Holmes novels for a couple languorous hours. On another occasion, half the dining room was bedecked with birthday balloons for a child's party.

But about that meatloaf: Nothing could be quainter, or more solidly rooted in the American comfort food tradition. Branstetter's version (available for dinner only) is made with dark ground turkey spiked with chunks of roasted poblano pepper — a take on albondigas (Mexican meatballs), except molded into a loaf and served in thick slices rather than in a soup. There's nothing flashy here — the dish doesn't veer far from its humble, rustic roots. But there is enough of a twist, and enough smoky heat, to make it linger in your memory.

The approach is characteristic of many of Branstetter's best dishes: Brighten up an American classic by incorporating a hint of Latin flavor. In some instances, he'll elevate the whole thing with the precise, labor-intensive cooking techniques of the French.

Such is the case with Cafe Q's tour de force, a pulled pork sandwich that bears no resemblance to the kind of saucy barbecue you might expect. Instead, boneless pork butt is submerged in rendered bacon fat and then roasted for four or five hours, confit style, until the meat is both tender and crispy and has taken on all the savoriness and smokiness of the bacon. The end product evokes Mexican *carnitas* more than anything, the entire sandwich working as a kind of elegant take on a *torta*. The meat — so delicious — is given center stage, complemented only by a smear of house-made mayo, some sliced avocado, and a light cabbage slaw.

At Cafe Q, dish after dish likewise defied our expectations. Among the dinner entrées, perfectly cooked baby back ribs (also not barbecue) were slowly braised in orange juice and white wine that — when reduced along with the meat drippings — formed an unctuous, barely sweet, wonderfully porky sauce. The seasonal soup of the day, a corn soup, was a far cry from the kind of thick chowder many of us grew up eating, out of a can. Instead, a clear broth fragrant with kernels of sweet summer corn, thick slices of mellow garlic, and the distinctive (but mild) heat of Hatch chiles.

Even the little side dishes — so often a throwaway — demonstrated that same light touch and sense of restraint. The potato salad was a hefty, mustardy version with crunchy bits of celery and fennel. The pasta salad was like something I'd make at home, barely dressed at all — just a hug of olive oil — with flecks of cooked red pepper. Neither had that overly harsh, vinegary quality you find at far too many delis.

Over the course of three visits, there were only a couple of missteps: an inedibly salty and thick-skinned dill pickle that came with my lunchtime sandwich order, and a side of fresh-cut French fries that were hard and shriveled looking — a telltale sign they'd been over-fried. But these seemed like anomalies, the kind of errors I imagine would be quickly corrected under Branstetter's watchful eye, and forgivable, too, considering how reasonable the prices are, probably several dollars lower than if the restaurant were located in any one of Oakland's hipper neighborhoods.

One last word: Don't leave Cafe Q without trying whatever the day's dessert special happens to be. The strawberry shortcake was another pleasant surprise — not a shortcake at all, but a dainty-looking tower of tiered cake layers, with cream and berries sandwiched in between. And I loved the caramelized edges and the flavor of roasted strawberries in a bread pudding that was neither too soft and custardy nor too hard and dry. It was, as Goldilocks would say, just right. ■

Luke.Tsai@EastBayExpress.com

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WHAT THE FORK

MOONCAKES IN CHINATOWN

Plus BART ads plug Meatless Mondays

By Luke Tsai

The Mid-Autumn Festival means mooncakes. Luke Tsai

This year's Mid-Autumn Festival falls on Sunday, September 30, and for millions of Chinese people around the world, that means one thing: mooncake time.

Any holiday worth its salt is tied inextricably to something good to eat, and the East Asian harvest moon celebration is no exception. Nothing can beat the roadside barbecues that were a traditional part of the festivities when I lived in Taiwan — squatting with friends next to a jury-rigged grill made from the rim of an old tire, a Tupperware container full of marinated beef in one hand and a mosquito zapper in the other.

Short of those rollicking good times, there are always mooncakes: round pastries with a dense, sweet bean paste filling. Many of the Bay Area's Asian markets will carry attractive tins of the big-name imported brands, but you don't need to go any farther than Oakland Chinatown to find a freshly baked version.

If you haven't purchased mooncakes before, note that they come with different fillings. Red-bean paste is more familiar to Westerners, but amber-hued white-lotus-seed paste is more classic and luxurious, with a fragrant and slightly caramelly sweetness.

Each mooncake can also contain one or more salted-duck-egg yolks, which are symbolic of the full moon and add an appealing salty-and-sweet dynamic. The ornate imprint on top of each cake indicates (in Chinese) the type of filling and, sometimes, the name of the bakery. Any more than a single yolk inside and the mooncake will be square rather than round.

Last week I picked up double-yolk white lotus seed paste mooncakes from two bakeries in Oakland's Chinatown — Wonder Food Bakery (340 9th St.) and Napoleon Super Bakery (810 Franklin St.) — and thought both were tasty. Priced at $5, Wonder's version was a dollar more expensive but had the superior lotus-seed paste filling; the Napoleon filling was somewhat drier and grainier. Then again, the pastry "crust" of Napoleon's mooncake was thinner and more delicate.

If you aren't a connoisseur, the biggest difference might be this: Of the two bakeries, only Wonder Food had English signs labeling the mooncakes. Napoleon had lower prices (and, consequently, longer lines), but the signs were all in Chinese — so you'd need to explain what you want, or bring a slip of paper with the characters written out: 雙黃白蓮蓉 (*shuang huang bai lian rong*).

Finally, a word to the wise: Don't pick the mooncake up and munch on it like it's a big cookie. The way to eat it is to cut it into thin wedges and serve with hot Chinese tea. One or two slices is all you'll want at a time.

Meatless Mondays

If you've taken BART this month, perhaps you've spotted a new ad meant to prick the conscience: an image of happy piglets frolicking in an open field juxtaposed with a shot of a few sickly-looking pigs locked up in cages. The tagline to the ad reads: "95% of people want farm animals to be treated well. 99% of farm animals are not. Help end cruelty by participating in Meatless Mondays."

The ad was created by Berkeley-based Factory Farming Awareness Coalition (FFAC), the organization that received second place in a Facebook poll sponsored by BART's sustainability-focused Blue Sky Program this past spring. The top three vote-getters in a lineup of local nonprofits got a month's worth of free advertising: 120 ads aboard the BART trains themselves and another 40 spread throughout the various stations.

Katie Cantrell, the UC Berkeley grad who founded the Factory Farming Awareness Coalition two years ago, explained that the organization's focus is on educating the public about the negative impacts of factory farming — on animals, workers, the environment, health, and so forth.

The group decided that encouraging people to abstain from meat once a week would be a way to empower participants to make a difference in all of these areas. "It's just a great and easy way for people to actually take action," Cantrell said.

The national campaign for Meatless Mondays was started in 2003 by the Johns Hopkins-based Center for a Livable Future. The focus of the initial campaign was on reducing meat consumption as a matter of public health, but over the years many organizations have promoted the idea from a number of different angles — the effect that eating less meat would have on the welfare of farm animals, for instance.

According to Cantrell, the statistics cited in the BART ad are based on a 2007 nationwide phone survey on consumer preferences for farm animal welfare (for the 95 percent figure) and an examination of the 2002 USDA Census of Agriculture results performed by the advocacy group Farm Forward (for the 99 percent calculation).

Meanwhile, the Berkeley group created a different advertisement for BART stations that's based on another eye-catching statistic: It takes thirteen times more fossil fuels to produce a pound of beef than a pound of plant-based protein. The ad goes on to encourage viewers to forego meat on Mondays as a way to "ensure a sustainable future." Cantrell said both ads should stay up through the first week of October. ●

Luke.Tsai@EastBayExpress.com

This column is culled from our blog of the same name.

RESTAURANTS&CAFES

American and Californian Food in Alameda

American Oak
2319 Santa Clara Ave., Alameda, 510-521-8800. At American Oak, an innovative whiskey bar on one of the Park Street corridor's quieter blocks, Chef Gabe Cortes serves up camembert and wagyu burgers and wood fired pizzas — fun, approachable gastropub fare that matches, and often outshines, its acclaimed counterparts in Oakland and across the bay. The menu, which changes each month, is a take of updated American comfort food and French bistro fare. Stick to the items cooked in the 900-degree wood-burning oven and you can't go wrong: beautifully blistered pizzas and roasted chicken with super-crisp skin and uniformly juicy meat. Contributing to the restaurant's small-town charm, items from nearby vendors like Feel Good Bakery and Tucker's Ice Cream are featured prominently. $$-$$$

Asena
2508 Santa Clara Ave., Alameda, 510-521-4100. Deep, deep in the heart of the island lies a tiny pocked storefront restaurant that dishes up tasty Cal-fusion food at low prices. Asena's cuisine drifts lazily along the northern Mediterranean coast, picking up a pasta from Italy, ground lamb in gyros from Greece, and spring lamb with rosemary from Provence. $$

Café Jolie
1510 Webster St., Alameda, 510-521-4500. Chef-owner Jason Gutierrez calls Café Jolie a "French-American bistro," meaning there's a casual bag of chicken strips and Cobb salad and a run-of-the-mill selection of egg dishes alongside pastries imported straight from France. Lunch offerings tend to be stronger than most breakfast options, including a solid *croque monsieur* (with béchamel served on the side) and a surprisingly tasty all-breast meat chicken burger on a toasted brioche bun. The space itself is bright and pleasant, and there's a nice sidewalk patio area for those who enjoy dining al fresco. $-$$

Doggy-Style Hot Dogs
1251 Park St., Alameda, 510-521-5566. Like kin to the tasty name and the energy-drink design sense, here's a gourmet hot dog purveyor with chops. In the mold of Japa Dog in Vancouver and Show Dogs in San Francisco, Doggy-Style aims to p-shell in tongue, plush autumn rolls, and haute toppings to create eight signature combinations, many of them Asian-influenced. Standouts include the Dogzilla (bratwurst with Asian slaw, seaweed, teriyaki sauce, and wasabi mayo) and the Kimchi Pyro (hot link with kimchi, cucumber and spicy mayo). There's very little seating so you may want to take your dogs to go. $

East End Pizza Co
1630 Park St., Alameda, 510-263-9630. Given how polished his thin-crust pizzas are, you'd never know Paul Manousos has zero experience as a *pizzaiolo*. From a stall in the Alameda Marketplace, Manousos turns out a short menu of pies that change with the seasons, cooked in a wood-burning oven. The style is a sort of New York-California hybrid — toppings that might be Venetian Sottocenere cheese and leeks, or homemade linguiça sausage, Ligurian olives, and lemon zest — but applied with such a light hand they don't overload Manousos' thin, crisp, evenly browned crusts. $$

Forbidden Island
1304 Lincoln Ave., Alameda, 510-749-0332. This Alameda hotspot takes the tiki bar concept to a foodie-friendly level with freshly squeezed juices, house-made syrups, and an inventive approach to the rum-and-coconut scene. Opt for the invigorating Missionary's Downfall, the frothy, fruity Chamberlada or the sweet and spicy Captain's Grog, and you'll be one happy lounge lizard. Snacks include good guacamole and chips and spicy juicy Buffalo chicken bites. (The chicken strips and mozzarella sticks are worth avoiding.) Fabulous wicker/bamboo/grotto/totem-pole setting; there's a comfy patio out back, too. $$

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Habanas
1518 Park St., Alameda, 510-521-0130. Cuba's hearty, spicy Creole cookery — complemented here and there with a few up-market California accents — is prepared and served at this handsome Caribbean venue. While some of the dishes lack the pizzazz of the genuine article, others are well worth ordering: silky, smoky black beans and rice; crisp and creamy fried plantains; thick, luscious cane-glazed pork chops with pineapple-rum chutney; a buttery flan touched with rum. Impressive mojito menu. $$

The Hobnob
1313 Park St., Alameda, 510-769-1011. With its stacks of board games and slat-backed benches built by one of the owners, this is a bar with a living-the-kids vibe, perfect for Park Street. With sugary additions such as 7UP in the mojitos, the house cocktails are wholesome, too. But chef and co-owner Amy Volzmat's small-plates menu balances fancy with Alameda's tropical shirt sensibility. The skinny fries turned subtly sophisticated with a side of fantastic truffle-oil aioli. Execution doesn't match intention in every dish, but things like crab cakes and garlicky sautéed prawns have an unfussy polish. $

HomeRoom Racing Cafe
1540 Park St., Alameda, 521-8693. Kids and hobbyists gravitate toward the miniaturized Grand Prix racetrack that fills the back room while hungry diners dig into chef Anata Sarngchan's homestyle Thai cuisine up front. Sarngchan's "country-style" Thai cooking isn't especially fancy or challenging to the Western palate, but it is abundant with herbs and aromatics, everything well-executed and freshly prepared. The papaya salad impresses with bright flavors while the herbaceous off-menu rice soup is the perfect sick person's food, especially if you're a cilantro lover. For something unique, try the spicy Thai-style burger: the kind of hot, 'I want' mash-up you might imagine pulling off the grill at some Thai American family's backyard barbecue. Don't forget to check out the slot-car racing in back — $5 buys fifteen minutes of an unconscionable amount of fun. $-$$ $-$$

La Penca Azul
1440 Park St., Alameda, 510-769-9110. It's Mexican land for the fearless — those who don't quail at the sight of huge portions, lakes of melted cheese, and mounds of refried beans tasting of real lard. Peruse the Brobdingnagian menu while you sip a massive margarita and make headway on the mountain of chips. Soups, enchiladas, and the steak ranchero are big hits. $$

Mona's Table
3215 Mecartney Rd., Alameda, 510-814-0100. Gone are the pastry case and cash register and you'd swear you stumbled into some sweet, grey-haired lady's kitchen with vintage coffee pots, stacks of board games, and 1950s spice canisters. Owner Mona Perenelos is a catering chef but she has the chops of an amazing home cook. Lunch specials like mole and roasted chicken risotto reveal deep layers of flavor — they only seem simple because Perenelos has such confidence. $-$$

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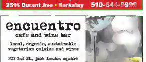
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With additional special guests!
Moderated by East Bay Express contributing writer David Downs, syndicated columnist for "Legalization Nation"

Three states mull pot legalization in 2012, do any of the state ballot measures stand a chance? Where does California's ballot initiative stand? How did Oakland become an epicenter of the medical marijuana movement? What does the latest research say about the potential health benefits and risks of cannabinoids? "Electing Mary Jane" assembles four leading authors in the field just in time for the 2012 general election

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EAST BAY EXPRESS

RECENTLY REVIEWED

MLK Café

5800 Martin Luther King Jr Way, Oakland, 510-450-0600. You could drive past this cafe a dozen times without realizing that the place serves African food — much less hard-to-find Eritrean breakfast dishes and gluten-free pizza. Viewed from the street, the restaurant could pass for any nondescript sports bar. But chef-owner Asmerom Ghebremeskel's food — a mix of traditional Eritrean cuisine and American standards like pizza and burgers — is worth seeking out. The traditional African dishes, served with a choice of housemade injera or rice, are solid enough. And the pizza, especially the potato and pesto pie, is surprisingly good. But perhaps the most interesting meal to eat at MLK Cafe is breakfast. The *kitcha fit-fit* (spicy, chewy balls of house-made dough) and the Eritrean-style frittata (a plate of light, super-juicy scrambled eggs) make a spectacular introduction to the breakfast foods of East Africa. $-$$

Casa Jimenez Family Restaurant

434 International Blvd., Oakland, 510-834-8770. Run by the folks who own the Los Mezcales market next door and the taco truck in the parking lot, Casa Jimenez is a bright, gaudily colored restaurant with a secret weapon: possibly the best carnitas (pork braised in its own fat) in the East Bay. Like many carnitas specialists, Casa Jimenez claims to prepare these porky flavor bombs in the Michoacán style, but it's one of the only places we know of that roasts its carnitas in the oven, resulting in meat that's crispy, tender, fatty and everything in between. Ask for the fantastic corn tortillas, which are super-thick and almost too hot to touch, with an intense fragrance. Also worth ordering: the comically large *chimichanga* (a deep-fried burrito) and the smooth and smoky house-made *flan*. $-$$

Jalisco Restaurant

1721 International Blvd., Oakland, 510-533-8600. Jalisco is the OG of the local carnitas game: a family-owned institution dating back to the late Sixties. Open weekends only, the restaurant is the definition of a hole in the wall: little room to speak of and long tables not so different from the kind used for church-basement potlucks. But oh, those carnitas: whole pork legs slow-braised in lard for eight to ten hours, resulting in meat that's amazingly tender. If you're even moderately daring, order the "mixed" plate, which comes with a little of everything that gets cooked with the leg: extra-juicy rib meat, little flecks of skin, chewy-fatty slices of the pig's stomach, and gelatinous bits from the tendon and hoof. Also noteworthy: the zingy salsa verde and the *chicharrones*. Go early; otherwise, the best cuts of pork might be gone. $-$$

Hot Italian

5655 Shellmound St., Emeryville, 510-922-1369. Hot Italian is a case study in how a restaurant can maximize its use of a single ingredient — in this case head pizzaiolo Fabrizio Caratore's handspun pizza dough. The customizable mix-and-match menu allows you to put your salad atop a pizza or to turn your pizza into a panini or a calzone — all using the same dough. It's smart economics and a bit of a gimmick, but Hot Italian's thin-crust pizza is good enough to smooth over any wrinkles. Winners on the seasonal menu include the Carrarese (a well-executed classic Margherita), the Liguria (with pine nuts and pesto), and the Arezzo — a roasted vegetable-and-goat-cheese combo that embodies the restaurant's blending of Italian and Californian traditions. $$

Stag's Lunchette

372 17th St., Oakland, 510-835-7824. Stag's Lunchette is a meat-centric sandwich shop, but above all it's a place where, according to chef-owner Alexeis Filipello, all of the meat is good meat: cruelty-free, hormone-free, antibiotic-free. Just about everything is brined/cured/dry-rubbed/smoked/etc. in-house, and for a place with a tiny kitchen, the restaurant's ambition is impressive. The sandwich menu changes at least once a week, so you can never be sure what will be in the current rotation, but — when available — the butter-and-demi-glace-basted pastrami (with a kicky "piquant" dressing) and the tender, Mediterranean-inspired roasted lamb (with tahini and spicy roasted tomatoes) are both surefire winners. And don't sleep on the breakfast menu: The perfectly-constructed Baron's Baking bagel platter and the super-fresh house-made ricotta are both spectacular. $-$$

9606. There aren't many other restaurants in Alameda that better qualify as institutions. Take a trip to Ole's ("since 1926," the menu proclaims) for good old-fashioned diner food that hasn't been touched by any of Alice Waters' gourmetifying minions. As you'd expect from the name, the specialty here is waffles: light, perfectly formed squares that take to syrup and fruit like baked to beans. You'll probably see half your neighborhood here on a Saturday morning, which makes Ole's either annoying or charming, depending on how hungry you are. $

Otaez Restaurant

1600 Webster St., Alameda, 510-521-9090. Sister to the International Boulevard Mexicatessen, family-friendly Otaez lives large: massive room, massive menu, massive plates. The breakfast-lunch-dinner menu of classic Mexican fare ranges from scrambled eggs and chorizo to enchiladas. Such a big menu can produce a few duds, so look to the daily specials — *albondigas* (meatball) soup, carnitas, goat *birria*, pork *pozole*. If you ever hope to clean your plate you'll stay away from the warm paper-thin chips that start the meal. $

Pappo

2320 Central Ave., Alameda, 510-337-9100. Pappo's simple California cuisine may look for [illegible], but is full of delights. The brick-walled room has felt like a neighborhood favorite from its first month. Chef-owner John Thiel tailors the menu to the moment, such as a pumpkin apple soup with sage crème fraîche and pecan dust that tastes like a love note to autumn. $$$

Sandwich Board

2412 Webb Ave., Alameda, 510-521-3360. For more than twenty years, this tiny sandwich shop has been popular with lunching locals. You can get corned beef, liverwurst, or smoked ham on your choice of breads, but the sandwiches with fresh turkey roasted on the premises daily prove the biggest draw. $

Scolari's Good Eats

1303 Park St., Alameda, 510-521-2400. This downtown Alameda takeout joint boasts the same affordable-foodie cred as the gourmet street carts and grocery-store deli counters that have blossomed since the economy nosedived. The cuisine is classic American fast food — burgers, hot dogs, breakfast sandwiches — but the ingredients are seasonal and organic, the execution is imaginative and satisfying, and the daily specials include such delights as Dungeness crab with garlic butter, split-pea soup with crispy pork belly, and a New Jersey stromboli dusted up with pumpkin, kale, and cashews. The cheerful closet-size space has six stools and a few sidewalk tables, or enjoy your takeout at the Lucky 13 saloon next door. $$ ■

Price Key

Price codes assume diners will order a main course and beverage, share appetizers and desserts, and tip adequately. $ — up to $10 per person; $$ — $10-$25; $$$ — $25-$50; $$$$ — more than $50.

Bartender Adam says the regulars are extraordinarily friendly. Ellen Cushing

LAST CALL

THE GREAT GOOD PLACE

Cato's Ale House is something of a catchall without feeling like one

By Ellen Cushing

Cato's Ale House is not, it should be noted, named after Kato Kaelin, erstwhile OJ Simpson witness and prolific reality show participant (spelling discrepancy aside, this is an all too-common misperception, according to Mark Graham, who owns the place). Nor is it named after Cato the Elder (Roman statesman and military leader) nor Cato the Younger (similar, but younger), nor is it related to Cato the Brand ("leading specialty retailer of women's fashion clothing & accessories," according to its website; also the first Google result when you search for "Cato's"), nor Cato the Libertarian Think Tank. Cato's Ale House is instead named for an obscure early-eighteenth-century Maryland roadhouse that was owned and operated by a former slave and apparently famed for its turtle stew. Graham saw a picture of its owner, presumably named Cato, in a book and was taken by it enough to name his alehouse after him. It should maybe come as no surprise that Graham has a PhD in English from Stanford.

"I guess I couldn't figure out what to do. I didn't want to teach, and I'd been brewing beer for awhile, and this made sense," he said. Cato's has thus been here on Piedmont Avenue since what is actually 1994 but what feels like a very, very long time. The ceilings are low and the lighting dim, the tables are well-worn and etched with initials, the walls are wood paneled but mostly covered in old signs and tchotchkes and black-and-white photos of the original Cato's alehouse and places like it (plus long-retired professional boxers, Martin Luther King, JFK, various pastoral scenes, a woman named Tina who handwrittenly exclaims "Cato's! It's been fun," and many, many, many others). The effect is not unlike drinking inside an old ship, and it is excellently, authentically cozy.

"I think what I was going for is, there's this book, *The Great Good Place*" — and here's where Graham becomes the only bar owner I've ever known to quote canonical sociology texts in everyday conversation accurately and without any pretension whatsoever — "and it's all about the Third Place, which is not the home and not the workplace, the rat race, but is a place where people can come together. I think I've achieved that."

I think so, too. Cato's is the rare bar that manages to feel comfortable to a truly large swath of people without being schizoid: to be something of a catchall without feeling like one, to be a neighborhood bar that attracts people from all different neighborhoods. It's technically an alehouse, not a bar, with a full menu and no hard liquor, which means kids are welcome, but it stays open late enough and offers a legit enough beer menu (sixteen microbrews on tap, or thereabouts) to please their parents. There's music, but it's all acoustic so it's not too offensive to neighbors or patrons; there's trivia on Monday and karaoke on Saturday ("kind of dumb, but fun, I hear," reports Graham). The regulars are extraordinarily friendly, says Adam, a bartender, and conversation between strangers is encouraged and frequent. An inordinate number of people seem to come here to read, something Graham would probably appreciate.

Monday at 10:30 p.m. is too late for kids, but basically every other genre of human seemed to be there, happily: An older man on a laptop that appeared to be held together by duct tape; a group of flannel-shirted twentysomethings playing some kind of game that involved loud and joyous outbursts; the requisite crew of dudes alternately fiddling on their phones and glancing up at the sports game on TV; a multigenerational group that aggressive eavesdropping revealed to be the first meeting of the families of a soon-to-be-wed couple; the final stragglers from that evening's trivia competition, bemoaning the answers they got wrong; and yes, a guy — magnificent beard, half-drunk beer in hand — reading a paperback. It's about 50 percent hard-boiled detective novel and 50 percent sorcery-type stuff, he says, and it is fucking awesome. ●

Ellen.Cushing@EastBayExpress.com

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[illegible] Pig Party With spit-roasted porchetta, ham, grilled sausages, and seasonal side salads. Sun., Sept. 30, 2-8 p.m. $20. [illegible], 4785 Piedmont Ave. #3, Oakland. 510-601-0600, [illegible].

Drake's Oktoberfest In celebration of Oktoberfest, Drake's will be brewing a limited number of Drake's Oktoberfest steins, pork and duck beer sausages, pork boats by BBQ Top Dilla, and more. Thu., Sept. 28, 6-9 p.m. $15. DrakesOktoberfest.BrownPaperTickets.com. Drake's Brewery and Barrel House, 1933 Davis St., San Leandro. 510-562-0866.

Fall Plant Sale: A Celebration of Kale & Oakland Sun., Sept. 30, 12-4 p.m. Free. The California Hotel, 3501 San Pablo Ave., Oakland.

[illegible] Tasting Festival With a chance to vote for the best East Bay honey and best-tasting chicken and egg (Oakland), plus sampling of locally-made honey wine, gourmet kombucha with [illegible], and butternut squash, and more. Sat., Sept. 29, 12-4 p.m. Free. BioFuel Oasis, 1441 Ashby Ave., Berkeley. BioFuelOasis.com.

Rad Rad Oakland: Rodriguez Ten-Year Anniversary Pop-Up With porchetta sandwiches, salads, little snacks, and live music. Proceeds benefit Alice Waters' Edible Schoolyard Project. Sun., Sept. 30, 12-3 p.m. Free entry; food and drinks from $2.50-$5. Chez Panisse, 1517 Shattuck Ave., Berkeley. 510-548-5525 downstairs or 510-548-5049 café. ChezPanisse.com.

FARMERS' MARKETS

Alameda Farmers' Market With locally grown fruits and vegetables, plus honey and bread. Tuesdays, 9 a.m.-1 p.m. Free. PCFMA.com. Alameda Farmers' Market, Haight Ave. at Webster St., Alameda.

Albany Farmers' Market With local, pesticide-free produce and prepared foods. On Solano Avenue (between San Pablo Avenue and Adams Street). Wednesdays, 3-7 p.m. Continues through Oct. 31. 510-548-3333. EcologyCenter.org.

BAHIA Farm Fresh Choice Community Farmers Stand Farm Fresh Choice runs produce stands in limited-resource neighborhoods. Tuesdays, 3:30-6:30 p.m. Free. 510-848-1704. EcologyCenter.org. Bay Area Hispano Institute for Advancement, 1105 Eighth St., Berkeley. 510-525-1463. BAHIAinc.com.

Special Outdoor Farmers' Market Fresh produce supplied by local organic and [illegible] farmers. Saturdays, 8 a.m.-1 p.m. Free. Bayfair Center, 15555 E. 14th St., San Leandro. 510-351-0000. ShopBayfair.com.

BYA Farm Fresh Choice Community Farmers Stand Farm Fresh Choice runs farmers stands in limited-resource neighborhoods. Tuesdays, 3:30-6:30 p.m. Free. 510-848-1704. EcologyCenter.org. Berkeley Youth Alternatives, 1255 Allston Wy., Berkeley. 510-845-9010. BYAonline.org.

Frances Albrier Farm Fresh Choice Community Farmers Stand Farm Fresh Choice runs produce stands in limited-resource neighborhoods. Wednesdays, 3-6:30 p.m. Free. 510-848-1704. EcologyCenter.org. Frances Albrier Community Center, San Pablo Park, 2800 Park St., Berkeley. 510-981-5151. CI.Berkeley.CA.US.

Fruitvale Farmers' Market With locally grown and produced fruit, vegetables, meats, flowers, and more. Accepts WIC and EBT. Sundays, 10 a.m.-3 p.m. Free. 510-535-6920. Fruitvale Village, 3401 E. 12th St. (at Fruitvale BART), Oakland. 510-534-0060. UnityCouncil.org.

Grand Lake Farmers' Market The weekly market hosts more than 80 produce, prepared foods, and arts and crafts vendors. Saturdays, 9 a.m.-2 p.m. Free. 800-897-3276. SplashPad.org/farmersmarket. Splash Pad Park, Grand Ave. and Lake Park Ave., Oakland. 510-238-7275. Oaklandnet.com/Parks/Parks/Default.asp.

Hayward City Hall Farmers' Market A farmers' market featuring locally grown and produced foods from more 35 farmers and specialty food purveyors. Saturdays, 9 a.m.-1 p.m. Free. 800-897-3276. AgriculturalInstitute.org. Hayward City Hall, 777 B St., Hayward. 510-583-4000. CI.Hayward.Ca.US.

Kaiser Permanente Hayward Farmers' Market With vendors selling locally grown California produce in the main lobby of the hospital. Wednesdays, 10 a.m.-2 p.m. Free. PCFMA.com. Kaiser Hayward, 27400 Hesperian Blvd., Hayward.

Kaiser Permanente Oakland Farmers' Market With vendors selling fresh [illegible] fruits and vegetables. Fridays, 10 a.m.-2 p.m. Free. PCFMA.com. Kaiser Oakland, 3600 Howe St., Oakland.

Kensington Farmers' Market With a nursery, fresh flowers, [illegible], chocolate, bee products, fresh wild fish, fruits and vegetables, nuts, butters, bread, cheese, fresh pasta, and seasonal surprises. The market also hosts live music and entertainment. Sundays, 10 a.m.-2 p.m. Free. 510-841-8821. KensingtonFarmersMarket.org. Colusa Circle, at the Colusa Circle, Kensington.

Laurel Farmers' Market With certified organic produce from [illegible] Organic Farm and a youth-led prepared food booth by the Purple Lawn Café. Saturdays, 10 a.m.-2 p.m. Free. 510-482-[illegible]. FoodCommunityCulture.org. Laurel District Farmers' Market, 4573 MacArthur Blvd., Oakland.

Montclair Outdoor Farmers' Market Featuring organic produce and prepared foods. Free parking in Village garage at the top of La Salle Avenue. Sundays, 9 a.m.-1 p.m. Free. MontclairVillage.com/farmers_market.html. Downtown Montclair Village, LaSalle and Moraga Aves., Oakland.

North Berkeley Farmers' Market With breads, specialty foods, all-organic produce, and more for sale, along with special programs and events. WIC and EBT accepted. Thursdays, 3-7 p.m. Free. 510-548-3333. EcologyCenter.org. Shattuck Ave. at Rose St., Berkeley.

North Oakland Children's Hospital Farmers' Market EBT and WIC okay. Tuesdays, 2-7 p.m. Free. 510-250-7951. PhatBeetsProduce.org. Children's Hospital & Research Center Oakland, 740 52nd St., Oakland.

North Oakland Flea N' Farmers' Market With a healthy daily and commercial [illegible] space; seasonal organic produce from Bay Area farms; and flea market goods. Saturdays, 10 a.m.-3 p.m. Free. PhatBeetsProduce.org. 943 Stanford Ave., Stanford Ave., Oakland.

Oakland Community Farmers' Market With organic local produce, free samples, and [illegible]. Wednesdays, 2-5:30 p.m. Continues through June 28. Free. St. Martin de Porres School, 675 41st St., Oakland. 510-652-2220, SMDP.org.

Old Oakland Farmers' Market Features seasonal produce, cheese, fish, and other organic foods, along with plenty of samples. Fridays, 8 a.m.-2 p.m. Free. Old Oakland Farmers' Market, 9th St. between Broadway and Clay St., Oakland. UrbanVillageOnline.com/markets/old-oakland.

Pacific Coast Jack London Square Farmers' Market With seasonal produce, greens, nuts, freshly baked bread, pastries, cut flowers, specialty foods, yoga classes, live music, and arts and crafts for kids. Sundays, 9 a.m.-2 p.m., free. PCFMA.com. Jack London Square, 88 Broadway, Oakland.

Richmond Farmers' Market With locally grown fruit, live chickens, cheese, eggs, and other produce. WIC and SNAP accepted. Fridays, 8 a.m.-5 p.m. Free. RichmondFarmersMarket.org. Richmond Farmers' Market, 24th St. and Nevin Ave., Richmond.

Richmond Main Street Farmers' Market With fresh fruits and vegetables, baked goods, flowers, and a range of other agricultural and culinary products from local vendors. Wednesdays, 10 a.m.-2 p.m. Free. 510-236-4050. RichmondMainStreet.org. Nevin Plaza, 11th Street and Nevin Avenue, Richmond.

Saturday Berkeley Farmers' Market With fresh and organic produce, breads, specialty foods and more for sale, plus special programs and events. Saturdays, 10 a.m.-3 p.m., free. 510-548-3333. EcologyCenter.org. Martin Luther King Jr. Civic Center Park, 2151 Martin Luther King Jr. Way, Berkeley. 510-981-5150. CI.Berkeley.CA.US.

South Berkeley Farmers' Market With fresh produce and other food for sale. Tuesdays, 2-6:30 p.m. South Berkeley Farmers' Market, Adeline and 63rd sts., Berkeley. 510-548-3333. EcologyCenter.org.

Temescal Farmers' Market California certified farmers offer seasonal produce, dried fruits and nuts, fresh meats, eggs, baked goods, locally caught fish, foods, cheeses, and more. Sundays, 9 a.m.-1 p.m. Free. 510-745-7100. DMV Parking Lot, 5300 Claremont Ave., Oakland.

Tuesday Berkeley Farmers' Market Fresh and organic produce, breads, specialty foods, and more for sale, plus special programs and events. Tuesdays, 2-7 p.m. Free. 510-548-3333. EcologyCenter.org. Tuesday Berkeley Farmers' Market, 63rd and Adeline streets, Berkeley. 510-548-3333. EcologyCenter.org.

Youth-Led Farm Stand The Youth farm stand at the heart of Foothill Square offers seasonal produce from regional farmers and select urban gardens, along with dry goods and nutrition-related products. At 10700 MacArthur Blvd., Oakland. Mondays, 3-6 p.m. Free. FoodCommunityCulture.com. ●

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Good for the gut — and just plain good. Fermented foods and drinks are easier to make than you might think. Go beyond yogurt and kombucha at "Fermentation In Depth: Expanding Beyond the Basics," a class at the Sticky Art Lab (1682 University Ave., Berkeley) on Sunday, Sept. [illegible]. An advanced fermentation offers hands-on experience in crafting herbal soft drinks, seasonal kimchi, and other probiotic treats. After the class, all participants can sample each other's wares, potluck style. 2 p.m., $35. BioFuelOasis.com/workshops. — *Anneli Rufus*

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REALITY BITES

Future time-travel (Looper) and a self-help cult (The Master)

By Erik Henriksen and Wm. Steven Humphrey

Bruce Willis plays a rogue time-traveler in Looper

"This time-travel shit just fries your brain like an egg," says *Looper*'s schlubby crime boss Abe (Jeff Daniels), and he's right. Time-travel movies usually don't make a hell of a lot of sense. So here right off the bat is one of the many great things about *Looper*: It dispenses with the head-scratching early on, fully aware that paradoxes will be addressed and that space-time is a pretty iffy playground — but that, even so, there's a lot of fun to be had. *Looper* is crazy smart, but (unlike with, say, *Inception*) you won't spend its runtime trying to glue together its illogic. You'll just be enjoying the movie because all you need to know to enjoy *Looper* is that actions have consequences — and *Looper* is an action movie.

But *Looper* is "just" an action movie the same way *Brick* was "just" a noir or *The Brothers Bloom* was "just" a heist flick. All three were written and directed by Rian Johnson, and with each Johnson appropriates the skeleton of a genre, then fleshes it out in astonishingly clever ways. On paper, there's no way *Brick*, a grim murder mystery set in a SoCal high school, should've been as gorgeous and heartbreaking as it was; *Brothers Bloom* should've so easily blossomed into a hilarious, sweet romance. And on paper, *Looper*'s premise ...

Hell, on paper, *Looper*'s premise sounds badass. Time travel doesn't exist yet, but it does in the future. And in the future, one surefire way for criminals to dispose of problematic individuals is to send them into the past — where an assassin known as a "looper" is ready and waiting. Problematic individual gets zapped into the past, the looper shoots 'em and pockets the silver that's taped to their body, and — space-time having been thoroughly exploited — proceeds to blow his silver on cars, drugs, girls. Joe (Joseph Gordon-Levitt) is a looper, and while he's arrogant, strong, and selfish, he's also pretty content with his crappy life until his next victim, Joe (Bruce Willis), zaps into place. The two Joes are the same Joe, separated by thirty hard years — and Cranky Old Joe has no intention of letting Young Jackass Joe take him out.

It's a slick setup, and most filmmakers would be content to leave it at that. But Johnson, true to form, blows it out in bigger, weirder directions. *Looper* riffs on other sci-fi flicks — most notably *The Terminator* — but ends up feeling surprising, focused, intense, and original. It's also a movie that's better the less you know going in, so all I'll say is that the stakes are higher than they first appear, and the action — kinetic, intellectual, emotional — doesn't disappoint.

Like the lonely football field of *Brick* or the madcap Europe of *The Brothers Bloom*, *Looper*'s world — where technology feels tangible, America's class divide is split even wider, and a vault of blood-splattered silver still can't solve your mommy and/or daddy issues — is a hell of a place to visit. And if there's one thing most of the people who live there can agree on — in between shootouts, anyway — it's that predicting the future is a fool's errand. Which maybe makes me a fool to admit that I'm already excited for Johnson's next movie. But I don't think so. — *E.H.*

Looper

Directed by Rian Johnson. With Jeff Daniels, Joseph Gordon-Levitt, and Bruce Willis. Opens Friday.

The Master

Directed by Paul Thomas Anderson. With Joaquin Phoenix and Philip Seymour Hoffman. Now playing.

Although director Paul Thomas Anderson and his cast continue to stress that their new film *The Master* is not about Scientology, the repeated references are nearly overwhelming, and about as thinly veiled as a Frederick's of Hollywood negligee.

But ... they're right. *The Master* is not about Scientology. Deep in its beautiful guts, *The Master* is about a man trying to better himself — and just about any religion or faith could've served as the vehicle propelling this fascinating film.

It's the end of World War II, and ex-sailor Freddie Quell (Joaquin Phoenix) is a goddamn drunk. And not just a garden-variety alcoholic, but an obliterated boozer who makes his own hooch out of paint thinner and rubbing alcohol. He's also vengeful, hypersexual, and perhaps (or perhaps not) an involuntary murderer. Something needs to give, and so enters Lancaster Dodd (played by Philip Seymour Hoffman), the "master" of a startup religion/self-help cult called "The Cause" (played by Scientology). For Dodd, Quell is the perfect guinea pig, an "animal" who, once his "ancient trauma" is revealed through tests, study, and psychological torture, will hopefully graduate to a higher order of human ... the human we were created to be.

One is tempted to gleefully approach *The Master* as the cinematic counterpart to a juicy *Vanity Fair* hit piece — but upon viewing, one quickly realizes that Anderson is reaching for much more. Rather than heaping scorn upon a pseudo-faith, *The Master* is a gorgeously filmed rumination on human need: the need to be self-aware, the need to be accepted, the need to be loved. As much as drunkard Quell needs to make peace with his past, Dodd needs to be accepted, respected, and appreciated for what he believes is the rescue of the human species. In the end, what each of these characters receive speaks more about humanity and religion than any one-note exposé could ever hope to accomplish.

As for the nuts and bolts of the film, the acting from all parties — not to mention the cinematography — is a thing of sensitive, nuanced beauty. And while there's a certain meandering, elusive quality that could spawn a twinge of mistrust in Anderson's powers, rest assured that each sweeping frame is there for a reason, and *The Master* is one of those rare films that will have you reflecting on your own self-awareness for days to come. — *W.S.H.* ●

Editor@EastBayExpress.com

MOVIES & THEATERS

To learn where a movie is playing, go to EastBayExpress.com or scan the QR code. Capsule reviews are written by J.R. Jones (J.J.), Ben Sachs (B.S.), and Kelly Vance (K.V.). For a schedule of repertory films, see One-Night Stands at the end of these listings. Please send info fourteen days before event date to [illegible]

OPENING

Hotel Transylvania [illegible]

[illegible]

The Perks of Being a Wallflower [illegible] Directed by Stephen Chbosky [illegible] (103 min.)

Shorts [illegible] (K.V.)

Won't Back Down [illegible] Directed by Daniel Barnz; [illegible] starring Maggie Gyllenhaal, Viola Davis, and Holly Hunter.

ONGOING

10 Years [illegible] starring Channing Tatum [illegible] and Chris Pratt. (100 min.)

Arbitrage [illegible]

Beasts of the Southern Wild [illegible]

Showtimes Online

Movie showtimes and online ticket-buying at EastBayExpress.com, or by scanning the code below.

min.) (K.V.)

The Bourne Legacy Let's face it, actor Jeremy Renner doesn't have quite the same emotional range as Matt Damon — as this Jason Bourne-less sequel to the popular spy trilogy [illegible] lacks something. But it doesn't [illegible] Commando/op Aaron Cross (Renner), who's [illegible] agent for and [illegible] of the rule national security bureaucrats [illegible] (Edward Norton). Stacy Keach [illegible] of get himself off the "others" the program uses to [illegible], so he [illegible] the [illegible] of government scientist Marta Shearing (Rachel Weisz), and they run. Cross' survivalist adventures [illegible] of the snow and the couple's parkour-and-motorbike chase through Metro Manila are [illegible], and moves is ready as hell, but somehow we miss the Bourne [illegible] of heartache. [illegible] Tony Gilroy from a screenplay he wrote with Dan Gilroy (Tony's brother), [illegible] by Robert Ludlum's novels. Also with Scott Glenn, Donna Murphy, and Louis Ozawa Changchien. (135 min.) (K.V.)

Celeste and Jesse Forever Comedy-drama about a long-married couple (Rashida Jones and Andy Samberg) as they attempt to navigate their friendship and new relationships post-divorce. Directed by Lee Toland Krieger; written by Jones and Will McCormack; also starring Elijah Wood. (91 min.)

End of Watch Los Angeles police officers Jake Gyllenhaal and Michael Peña shoot, punch, and [illegible] the [illegible] in this sped-up contemporary thriller by [illegible] Ayer. The [illegible] is [illegible] and comedy nonstop as Brian (Gyllenhaal) and his partner Zav (Peña) [illegible] South Central crime scene [illegible] the trail of a drug cartel, and it's the bond [illegible] in the hood and [illegible] drama [illegible]. What writer-director Ayer's [illegible] lacks [illegible]. All the best LAPD movies (Ayer's *L.A. Confidential*, *Rampart*) have [illegible] the frequent LA crime chronicler Ayer (*Training Day*, *Dark Blue*, *Street Kings*) [illegible]. Also starring Anna Kendrick, Natalie Martinez, Cle Shaheed Sloan, and America Ferrera. (109 min.) (K.V.)

Farewell, My Queen Part of the dramatic [illegible] of watching that "other side of history" drama set in the midst of the French Revolution is in knowing that Marie Antoinette (Diane Kruger) and [illegible] of the rest of the royal court of Versailles are soon going to lose their heads. [illegible] Benoit Jacquot's sensuous [illegible] drama is Sidonie Laborde (Léa Seydoux), the dauphine's reader of novels, through whose eyes we observe the stressful, [illegible] behind-the-scenes goings-on. Filmmaker Jacquot (*Sade*, *The School of Flesh*) has always had a knack for [illegible] and [illegible] Seydoux and Kruger [illegible] at the [illegible] with [illegible] input by Virginie Ledoyen as Gabrielle de Polignac, the court play-girl. One of Jacquot's best. (98 min.) (K.V.)

Finding Nemo 3D 3D re-release of the venerable animated kids' movie. Directed by Andrew Stanton and Lee Unkrich; written by Stanton, Bob Peterson, and David Reynolds; starring the voices of Albert Brooks, Ellen DeGeneres, and Alexander Gould. (100 min.)

For a Good Time, Call ... This movie probably [illegible] have been made around 1980, when phone sex was still something of a novelty — [illegible] Ari Graynor. That [illegible] comic actress (*Nick and Norah's Infinite Playlist*, *Celeste & Jesse Forever*) [illegible] mismatched roommates (Graynor plus co-writer Lauren Miller) who start their own phone sex operation as a way of [illegible]. It's smarter than [illegible] and Katie Anne Naylon's screenplay and the [illegible], which [illegible] Justin Long, Mark Webber, and the wonderfully named [illegible]. An easy-to-like example of bawdy chick-flick comedy in the post-*Bridesmaids* era. (K.V.)

Hope Springs David Frankel directs a dramedy starring Meryl Streep, Tommy Lee Jones, and Steve Carell [illegible] a middle-aged couple hoping to improve their decades-long relationship through a week-long counseling session. (100 min.)

How to Survive a Plague ACT UP (the AIDS Coalition to Unleash Power) may have lodged itself in the public consciousness with its angry publicity stunts — disrupting a broadcast of the CBS Evening News, [illegible] a mass at St. Patrick's Cathedral in New York — but as this documentary reveals, the organization may have been more impressive for its [illegible] mastery of medical fact and public policy. [illegible] David France [illegible] the [illegible] history of ACT UP (and its offshoot organization, Treatment Action Group) from roughly 1987, when it was founded by playwright Larry Kramer, through the 1996 [illegible] breakthrough that now enables people to live with HIV/AIDS. Of course, as a [illegible] the story is [illegible]. Drawing on a wealth of video footage from inside the organization, [illegible] moving and of [illegible] political action. (120 min.) (J.L.)

The Intouchables Take the basic premise of *Driving Miss Daisy* and move it to contemporary Paris. Change Miss Daisy into a rich quadriplegic [illegible] man (François Cluzet), turn the [illegible] servant into a tough African immigrant from the [illegible] projects (Omar Sy). Voilà — [illegible]. But [illegible] this heart-tugging French comic [illegible] is actually funny and well constructed. As predictable and corny as it might seem, the [illegible] between the disabled millionaire and the [illegible] performances [illegible] from veteran Cluzet [illegible] Sy [illegible] won a César for Best Actor for his role. And the [illegible] by the writing-directing team of Olivier Nakache and Eric Toledano [illegible]. So it's based on a sad story? Who cares? Everything clicks, even the supporting [illegible] Anne Le Ny, Audrey Fleurot, et al. (112 min.) (R.F.)

Lawless [illegible] its heart [illegible] in the right place, [illegible] it's not a very good movie. Director John Hillcoat (*The Proposition*) spends a lot of time in telling the true-ish [illegible] story of the [illegible] Franklin County, Virginia, circa 1930. Tom Hardy and [illegible] Jason Clarke [illegible] as [illegible] Bondurant brothers, [illegible] Shia LaBeouf as their [illegible] younger brother, Jack, who's the

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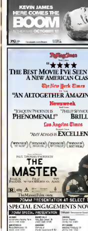

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more carefully drawn written in, especially when he's with the preacher's daughter, Bertha (Mia Wasikowska). It's probably impossible to make period movies like this without anachronisms; hence the high-pressured versions of the Velvet Underground's "White Light/White Heat" by bluegrass cardinals Ralph Stanley and Mark Lanegan on the music track. Acting overall is mixed. Guy Pearce is scary and obvious as chief bad guy Charlie Rakes, Gary Oldman is okay as local hood Floyd Banner, and Jessica Chastain is a bit short-changed as hard-luck gal Maggie. The screenplay, by author Nick Cave, is grisly pudding, and Hillcoat never knows when to pull away from the gratuitous carnage. (115 min.) (KV)

Liberal Arts Romantic dramedy about a 35-year-old who falls for an undergraduate at his alma mater. Written and directed by Josh Radnor; starring Radnor, Elizabeth Olsen, and Zac Efron. (97 min.)

Moonrise Kingdom From the fur-lined mind of Wes Anderson (Rushmore, *The Darjeeling Limited*, *The Life Aquatic with Steve Zissou*) comes the tale of Suzy (Kara Hayward) and Sam (Jared Gilman), a pair of pre-teen teenage runaways who give everyone on the New England island of New Penzance a chance to launch into Anderson's probably dialogue. It, and the story (by Anderson and Roman Coppola) are intensely arch to little demonstrable purpose. Might have been better as an animation à la *Fantastic Mr. Fox* — the art direction is consistently more interesting than the story, but then we would have to miss out on Bill Murray, Frances McDormand, Bruce Willis, Tilda Swinton, Jason Schwartzman, Harvey Keitel and Bob Balaban as Norman Rockwell-ian ordinary figures. Come to think of it, that might not be such a bad idea. A step backward for Anderson. (93 min.) (KV)

The Odd Life of Timothy Green Disney little live-action fantasy fable isn't going to upset anyone's equilibrium — in fact it's refreshingly well written and suited for what it is. A small-town husband and wife (Joel Edgerton and Jennifer Garner), desperate to have a child, are surprised one stormy night to find a 10-year-old boy who has grown up out of the ground in their vegetable patch, with leaves on his legs. Timothy (CJ Adams) and valuable life lessons to dispense, like "It's okay to be different" and "Love and be above all you can," because growing is forever. Writer-director of unpretentious Peter Hedges (About a Boy, What's Eating Gilbert Grape) wrote the screenplay from a story by Ahmet Zappa. Costarring David Morse, Dianne Wiest, Ron Livingston, and Odeya Rush as Timothy's girlfriend Joni. (100 min.) (KV)

ParaNorman LAIKA studios, the Portland, Oregon-based animation house that made Coraline, follows with this similarly morbid stop-motion 3D effort, which uses the same technology to tell the routine story of a picked-on kid who can see ghosts. The overworked story line and mushy ending were made for a slightly depressing experience as Norman (voice of Kodi Smit-McPhee) contends with the undead in order to lift a witch's curse. Big joke: Modern life is scary to the 17th-century zombies Norman meets, because the people of the 21st century are more grotesque by far than the walking dead. Co-directors Chris Butler and Sam Fell (The Tale of Despereaux) have both been involved with button work. Screenplay by Butler. Also with the voices of Casey Affleck, John Goodman, and Jodelle Ferland. (93 min.) (KV)

The Possession Horror flick about a young girl who unwittingly buys a box inhabited by an angry spirit. Directed by Ole Bornedal; written by Juliet Snowden and Stiles White; and Leslie Gornstein; starring Natasha Calis, Jeffrey Dean Morgan, and Kyra Sedgwick. (92 min.)

Premium Rush Wilee, the best bicycle messenger in New York City (Joseph Gordon-Levitt), picks up a rush order for delivery, but before he can take off a menacing figure (Michael Shannon) tries to take it from him. Wilee speeds off and they spend the rest of the movie on a breakneck street-level tour of Manhattan island, mashing together the version of a Chinese woman with problems (Jamie Chung), Shannon's cop with a gambling problem, vicious skateboards, and Wilee's gung-ho messenger buddies (Dania Ramirez, Wolé Parks). Hand guns, blood flume, and non-stop action. Try to picture a version of Run Lola Run and The Bicycle Thief that plays out in Chinatown and is more exciting than the cat chase in The French Connection. Gordon-Levitt is very good as Wilee, but Shannon is electric as nutso contender Monday. Writer-director David Koepp (Spider-Man, Ghost Town) outdoes himself: he wrote the screenplay with John Kamps. (91 min.) (KV)

Resident Evil: Retribution Umpteenth installment of the sci-fi action series, in a time following heroine Alice (Milla Jovovich) as she continues to fight against the sinister Umbrella Corporation. Written and directed by Paul W.S. Anderson; also starring Sienna Guillory and Michelle Rodriguez. (95 min.)

Robot & Frank Sometime in the near future, a solitary cantankerous discontented former citizen (Frank Langella) is presented with a robot caretaker by his family, and after some adjustment Frank learns to adore his new friend — especially when it comes to his assistance with the old man's lifelong profession: burglary. At times it seems as if this were written by an automaton but nothing the chemistry between Langella and his humanoid buddy (voice of Peter Sarsgaard). The director Jake Schreier got his start in commercials; it shows. Screenplay by TV whiz Christopher D. Ford. Also with Liv Tyler, James Marsden, and Susan Sarandon. (90 min.) (KV)

Samsara Samsara resembles a cinematic ruins of vibrant civilizations, version of humanity doing everything from manufacturing to history learning

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FRIDAY SEPT 28, 9:30 pm
Geoffrey's 410 14th Street
Filmmaker Brian Knappenberger in person

Journey inside the ranks of Anonymous, the radical hacktivist collective that redefined civil disobedience for the digital age.

SMOKED
SATURDAY SEPT 29, 8 PM
Geoffrey's 410 - 14th Street
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SUNDAY SEPT 30, 2-5 PM
Humanist Hall
Filmmaker David Walker in person

David Walker is an award-winning journalist, filmmaker comic book writer and creator of the cult culture magazine BADAZZMOFO. He is recognized as a leading expert on the Blaxploitation cinema genre. Join OAKUFF for a screening of his seminal documentary featuring interviews with dozens of luminaries including Jim Brown, Jim Kelly, Fred Williamson, Rudy Ray Moore, Ron O'Neal, and many more. After the film OAKUFF programmer and author Sikivu Taylor will moderate a Q&A with Mr. Walker which will include a screening of BLACK SANTA'S REVENGE as well as the World Premiere of David Walker's: THE DAY THEY RAN OUT OF BULLETS.

TOURETTES WITHOUT REGRETS & THE MEMORIALS
OAKUFF After Party
SATURDAY SEPT 29, 10 PM
Geoffrey's 410 14th Street

Hosted by Jamie DeWolf. Winner of the East Bay Express "Best Underground Cultural Event," this special TOURETTES WITHOUT REGRETS showcase will feature erotic shorts, dancers from the award winning SEDUCTION FEROCE show, hip hop beats down acapella by INFINITE from the FELONIOUS crew, and Oakland's own THE MEMORIALS.

to prison phone lines. Filmmaker Ron Fricke's visual bent is solidly in the Koyaanisqatsi mode – no real surprises here – except that the image-making technology has improved a lot since Godfrey Reggio's indelible 1982 small-world doc. Presented in Panavision Super 70, Samsara demands viewing on the biggest possible screen. Conclusions: 1) Belief systems are many and varied. 2) The Earth is overpopulated. 3) Life is not fair. But then it is. [illegible] Fricke, who personally shot [illegible] Reggio's original. (99 min.) (K.V.)

Sleepwalk With Me Actor, playwright, and stand-up comic Mike Birbiglia essentially plays himself in this [illegible] navel-gazer about a desperately unfunny comedian – and it's either a further riff on the Andy Kaufman style of awkward faith, or one of the most embarrassing performances ever commercially produced. Birbiglia's [illegible] has the vocal delivery of someone who has inhaled too many industrial solvents. The more he tries to relate to his girlfriend Abby (Lauren Ambrose) and his [illegible] (Carol Kane and [illegible]), the more [illegible] the [illegible] stand-up life [illegible]. [illegible] we don't know whether to laugh, cry, or simply leave. [illegible] (90 min.) (K.V.)

Somewhere Between More than 80,000 unwanted girls from China, mostly infants, have been adopted by American families since the Chinese government instituted its "one child" policy in 1979. This personal yet undeniably universal documentary by Linda Goldstein Knowlton profiles four China-born teenagers from [illegible] parts of the US and learns how Fang, Jenna, Ann, and Haley [illegible] reckonings on the issues of identity and belonging. It boils down to people who care about other people. And it's enough to restore your faith in humanity. (88 min.) (K.V.)

Trouble with the Curve Sports drama about an aging baseball scout (Clint Eastwood), his adult daughter (Amy Adams), and one last recruiting trip. Directed by Robert Lorenz, written by Randy Brown, starring Justin Timberlake. (111 min.)

The Words A struggling writer (Bradley Cooper) steals another man's work ... and finds himself dealing with consequences. [illegible] Written and directed by Brian Klugman and Lee Sternthal, also starring Zoe Saldana. (96 min.)

ONE NIGHT STANDS

THURSDAY, SEPTEMBER 27

Home Brigade (110 min., 2012). Oakland Underground Film Festival (Grand Lake Theatre, Oakland, 7:20)

The Curious Incident of the Dog in the Night-Time (150 min., 2012). National Theatre Live (Rialto Cinemas Cerrito, El Cerrito, 7:00)

The Curious Incident of the Dog in the Night-Time (150 min., 2012). National Theatre Live (Rialto Cinemas Elmwood, Berkeley, 7:00)

[illegible] (110 min., 1973). [illegible] (UA [illegible], Berkeley, 8:00)

My Brother's Wedding (115 min., 1983). Preceded by [illegible]. L.A. Rebellion: Creating a New Black Cinema (Pacific Film Archive, Berkeley, 7:00)

Wolf (85 min., 2012). With filmmaker Ya'Ke Smith in person. Oakland Underground Film Festival (Grand Lake, 9:30)

FRIDAY, SEPTEMBER 28

Art Crimes (80 min., 2012). In [illegible] with English subtitles. Oakland Underground Film Festival (Humanist Hall, 9:00)

The Breakfast Club (97 min., 1985). Paramount Movie Classics (Paramount Theatre, Oakland, 8:00)

The Kill Hole (90 min., 2012). Oakland Underground Film Festival (Vitus/410 Ballroom, Oakland, 8:30)

Laurel and Hardy Tribute Featuring various items and features, plus trivia and more. (Historic Elk Theatre, San [illegible], 1:00)

Machete Language (85 min., 2011). In Spanish with English subtitles. Oakland Underground Film Festival (Humanist Hall, Oakland, 7:00)

Video de la Memoria (64 min., 2012). In Spanish with English subtitles. Third Friday Films of Resistance and Solidarity (Eastside Arts Alliance, Oakland, 7:00)

Princess Mononoke (134 min., 1997). In Japanese with English subtitles. The Studio Ghibli Collection: 1984-2009 (Landmark California Theatre, Berkeley, 1:30, 4:15, 7:00 and 9:45)

Repo Man (92 min., 1984). Rebel Without Applause: The Films of Alex Cox (PFA, 8:50)

Straight to Hell (91 min., 1987). Rebel Without Applause: The Films of Alex Cox (PFA, 7:00)

We Are Legion: The Story of the Hacktivists (93 min., 2012). Oakland Underground Film Festival (Vitus/410 Ballroom, 9:30)

SATURDAY, SEPTEMBER 29

Le bonheur (105 min., 1934). In French with English subtitles. Grand Illusions: French Cinema Classics, 1920-1970 (PFA, 6:30)

BRILLIANT! (87 min. total running time, 2011-12). Featuring seven short films. Oakland Underground Film Festival (Vitus/410 Ballroom, 1:30)

BRAVA! (90 min., 2011-12). Featuring nine short films. Oakland Underground Film Festival (Vitus/410 Ballroom, 3:30)

Howl's Moving Castle (119 min., 2004). In Japanese with English subtitles. The Studio Ghibli Collection: 1984-2009 (Landmark California Theatre, Berkeley, 1:30, 4:15, 7:00 and 9:35)

I Want My Name Back (91 min., 2012). Oakland Underground Film Festival (Humanist Hall, 9:00)

Lola Montès (110 min., 1955). In English, French, and German with English subtitles. Grand Illusions: French Cinema Classics, 1920-1960 (PFA, 8:35)

Only the Young (68 min., 2012). Preceded by [illegible] (14 min., 2012). Oakland Underground Film Festival (Vitus/410 Ballroom, 5:30)

The Sisterhood (18 min., 2012). Preceded by [illegible] (17 min., 2012). Oakland Underground Film Festival (Humanist Hall, noon)

Smoked (82 min., 2012). Oakland Underground Film Festival (Vitus/410 Ballroom, 8:00)

Who Killed Judy Bari? (95 min., 2011). Oakland Underground Film Festival (Humanist Hall, 2:00)

Women: a Global Program (78 min. total running time, 2011-12). Ten short films w/ Q&A session. Oakland Underground Film Festival (Humanist Hall, 4:00)

SUNDAY, SEPTEMBER 30

Grandma's Boy (60 min., 1922). Silent with live musical accompaniment. Berkeley Underground Film Society (1750 [illegible], Berkeley, 7:30)

Heist: Who Stole the American Dream? (80 min., 2011). (La Peña Cultural Center, 7:00)

Local Shorts Program (75 min., 2011-12). Featuring eleven short films. With a Q&A session. Oakland Underground Film Festival (Humanist Hall, noon)

Spirited Away (125 min., 2001). In Japanese with English subtitles. The Studio Ghibli Collection: 1984-2009 (Landmark California Theatre, Berkeley, 1:30, 4:15, 7:00 and 9:35)

Sun in the Last Days of the Shogunate (110 min., 1957). In Japanese with English subtitles. Life Is Short: Kawashima Studies at [illegible] (PFA, 5:00)

Tchoupitoulas (82 min., 2012). Oakland Underground Film Festival (Humanist Hall, 2:00)

The Turin Horse (146 min., 2011). In Hungarian with English subtitles. A Theater Near You (PFA, 7:15)

MONDAY, OCTOBER 1

My Neighbor Totoro (86 min., 1988). In Japanese with English subtitles. The Studio Ghibli Collection: 1984-2009 (Landmark California Theatre, Berkeley, 1:30, 4:15, 7:00 and 9:35)

TUESDAY, OCTOBER 2

A Different Image (51 min., 1982). Preceded by short films Cycles (17 min., 1989), Water Ritual #1: An Urban Rite of Purification (6 min., 1979), and Grey Area (38 min., 1981). With an introduction by Leigh Raiford, associate professor of African American Studies at UC Berkeley. L.A. Rebellion: Creating a New Black Cinema (Pacific Film Archive, Berkeley, 7:00)

My Neighbor Totoro (86 min., 1988). In Japanese with English subtitles. The Studio Ghibli Collection: 1984-2009 (Landmark California Theatre, Berkeley, 1:30, 4:15, 7:00 and 9:35)

WEDNESDAY, OCTOBER 3

Universal Unique: Selections from Bay Area Koreans Film Festival 2012 (73 min. total running time, 2011-12). Featuring eleven short films created by local college students, plus an introduction by [illegible] along with appearances by the student filmmakers. Alternative Visions (PFA, 7:00)

Pom Poko (119 min., 1994). In Japanese with English subtitles. The Studio Ghibli Collection: 1984-2009 (Landmark California Theatre, Berkeley, 4:15 and 9:35)

Whisper of the Heart (111 min., 1995). In Japanese with English subtitles. The Studio Ghibli Collection: 1984-2009 (Landmark California Theatre, Berkeley, 1:30 and 7:00) ◆

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THUR 4:45 7:15

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MUSIC

AND THAT'S A RAP

How I came to hip-hop journalism and why I eventually left.

By Rachel Swan

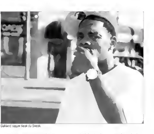
There's a saying that one person's sense of rootedness is another's ball and chain. I didn't fully understand that until a few months ago, when, after seven years of covering an arts beat at a local newspaper, I decided it was time to move on.

That was no small change for a girl with a well-entrenched alt-weekly sensibility. I am, by nature, parochially interested in the East Bay. I live just blocks away from the hospital room in which I was born. I still have lunch dates with my high school English teacher. I go to the same movie theaters, use the same libraries, and travel the same bike routes I did as a kid. Some people might chalk that up to my pathological fear of the unknown. Others might say I've intensely studied a single place and attempted to do it justice. At the *Express* I've mostly done that by writing about the local hip-hop scene, which, it turns out, is a useful lens for analyzing the local culture at large.

When I started writing about hip-hop in 2002, there wasn't yet a critical vocabulary for describing it. Jeff Chang wouldn't come out with his authoritative book, *Can't Stop, Won't Stop*, until three years later. Writers like Oliver Wang, Greg Tate, and Paul Beatty were starting to bring the form and language of the genre into academia, but most hip-hop criticism remained sanctimonious or apologetic. Some writers seemed intent on analyzing the genre as a social construct — i.e., figuring out what hip-hop says about black masculinity or life in the inner city or machismo — but few were willing to judge the artists on their own terms. Others fell prey to false delineations — that of "conscious" versus "commercial" rap, for example — which were really just a way to tame an artform that made many of us uncomfortable. Sure, Common is a much safer rapper than Biggie Smalls. But it's quite clear to any avid hip-hop consumer who is the better artist.

The Bay Area presented a particularly interesting laboratory because, even though the terrain here seemed ripe for hip-hop, it has generated very few high-profile artists. New York and Atlanta may be awash in hip-hop infrastructure, but Oakland, Richmond, and San Francisco are home to a smattering of indie flag-wavers — labels like Solesides and Hiero Imperium. A decade ago, the scene was hopelessly balkanized. On one side, you had mild-mannered groups like Zion I and Souls of Mischief; on the other, you had Too Short talking about the lorry hoe on his jock. Fans generally had to choose which faction to join, but if you wrote for a periodical, the choice was laid out for you. The alt weeklies generally stuck with benign pomo rappers who would be palatable to a progressive audience; street glossies like *Murder Dog* covered their more thuggish counterparts. Major-label rappers were the domain of mainstream publications like *The Source* and *XXL*, and few such artists lived in the East Bay.

I was groomed as an alt weekly writer, but my dream was to write for *Murder Dog* — though its publisher never returned my emails (uh, no hard feelings, dude). So I began writing for the *Express*, first profiling the skinny-vanilla rappers whose music I reviled, then switching to the "turf" rappers whose music I preferred. (My editor, Rob Harvilla, was extremely polite and too much of a pushover.) Among my favorites were Keak da Sneak, Mac Mall, Dem Hoodstarz, The Federation, Mac Dre, Mistah FAB, and of course, their female counterparts — Marvaless, Conscious Daughters, Goldie tha Murderist, and Mahasen. I would eventually learn to be more open-minded and appreciate the underground rappers, too, but my tastes generally erred on the outlaw side. What can I say — I was 22 and I'd grown up reading *Ramona* books. I wanted to flee my white cave.



Oakland rapper Keak da Sneak.

It turned out my fondness for turf rap was somewhat prescient. In the fall of 2004, the national spotlight suddenly fell — fleetingly — on a homegrown Bay Area scene called the "hyphy" movement, which by now has become a well-worn cliche. It wasn't so much a movement as a loose consortium of rappers who pretended to form a unified front in order to get their songs on the radio. For a brief instant, it worked. Hyphy rappers caught the attention of Clear Channel stations 106 KMEL and Wild 94.9, and their abortive counterpart "The Beat of the Bay" 92.7. They also succeeded in merchandizing certain slang terms, popularizing 1800 Tequila, and boosting the local drug trade — it would later turn out that Mac Dre's label, Thizz Entertainment, was reportedly a front for a Vallejo-based ecstasy ring. By mid 2006, local music critics had effectively declared the death of hyphy; thereafter it was relegated to certain parts of Pittsburg and Petaluma.

Even with all the disappointments, it was an interesting time to be covering hip-hop, particularly as a woman. I certainly wasn't unique — Danyel Smith, who is now editor-in-chief at *Billboard*, had written definitively on Too Short long before I entered the game. But my gender did make me an interloper, and it often forced me to take a certain critical distance from the artists I wrote about. Because much of hip-hop is steeped in retrograde gender politics, I was often put in the awkward position of defending art that I found politically abhorrent. As a young writer I published a spate of pieces on "good misogyny in hip-hop," mostly as a provocation. In retrospect, I probably wanted to show that I could stand my ground in a scene that hated me. That's a foolhardy thing to do.

A male alt weekly writer once told me that local rappers would occasionally confide to him about how they trafficked prostitutes or beat their girlfriends — secrets they would sensibly conceal from a female journalist. I've read this writer's work — he's quite good — and noticed that he always wrote glowingly about local rap artists, never mentioning the less pretty side of the story. Had I been privileged to hear it, I might have become a different sort of music journalist. Or I might have gotten angry and quit early on.

I've now decided to leave, at a time when hip-hop in general — and Oakland hip-hop in particular — has reached a pivotal juncture. Much of the material that's being produced here falls in the vein of "cloud rap," a lo-fi genre wherein songs are stitched together from multiple sources. Rappers and producers trade beats over social networks, release tracks digitally, and don't bother kowtowing to record labels or FM radio. The overall sensibility is ascetic, simple, and pastoral, as though to reflect the general pop-culture ethos in Oakland. We harbor an art scene that's partly composed of refugees from the tech boom in San Francisco. Their scene is slick and ostentatious; ours is deliberately lean, and the hip-hop we make reflects that.

Many of the old black clubs have shuttered in light of new development downtown, and they've been supplanted by a thriving warehouse scene. The most promising new acts — Main Attraktionz, IamSu!, and Antwon — built a cult of fandom by playing small house shows and gaining exposure on social media. With a little luck, they'll shift the axis of power in hip-hop.

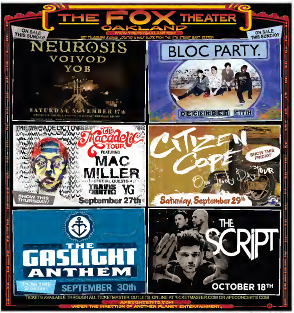
The writing is better, too. Hip-hop critics — many of whom are female now — no longer make myopic distinctions. The "conscious"/"commercial" dichotomy has all but disappeared, and it's no longer considered outre to review a new Beanie Sigel album in the pages of an alt weekly.

More importantly, journalists have realized the potential of hip-hop criticism. Done right, it provides a portal into the larger, more open-minded sphere of metro journalism, and offers a way to write about cities at large. In my case, it was a path that ultimately led to hard news. But it also kept me rooted. ●

Rachel.Swan@EastBayExpress.com

More favorites: Antwon, Picturesque and Clappy Nonstop

Fader Cas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ANIMAL COLLECTIVE BARES ITS TONGUE

The band's unabashedly weird performance at the Fox may have pleased die-hard fans, but it didn't convert the uninitiated.

By Catherine Plato

Animal Collective

It was clear that the audience was in for more than just a concert at Fox Theater on Saturday. The stage was set up to resemble a giant cartoon mouth with enormous inflated scraggly teeth lining the ceiling and the front edge. Behind the area where the band would play were towering multicolored rugae (the fancy name for the ridges on the roof of your mouth) sprawling back. Where you'd usually expect a larynx, if stages usually had larynxes, there was a human-size projection screen. We were essentially staring into the throat of an enormous cartoon-monster-clown with a performance about to happen on the tongue.

You would expect no less from Animal Collective, a band that in a Venn diagram mapping mainstream success versus psychedelic weirdness would probably have more overlap than any other group around today. This weekend's show happened weeks after the release of its ninth full-length studio album *Centipede Hz*, its first release in three and a half years. Animal Collective had a lot to live up to after the success of 2009's *Merriweather Post Pavilion*, the psychedelic pop masterpiece which garnered countless comparisons to *Pet Sounds* and was declared the best album of the year by publications like *Entertainment Weekly*, Pitchfork.com, and *Spin*, to name just a few. Rather than compete with *Merriweather*, *Centipede Hz* breaks away a bit from the pop aesthetic, strives to be less accessible and more abrasive and, so far, has found less favor among critics.

But that didn't diminish expectations for the band's Oakland performances. The night started with a forty-minute opening set by Micachu and the Shapes, a UK-based grime-pop band that just released its second album, *Never*, on Rough Trade Records. Led by 25-year-old Mica Levi, the trio seemed like a natural choice to open for Animal Collective: experimental and hard to define, walking a shaky line between sweet pop and noise-for-noise's-sake. Compared to the band's recordings, its live set tipped more toward the grimy side, with the exception of a few instances in which some more melodic instincts shone through. The best moment of its set was the final song, "Golden Phone," a catchy garage-pop track off the band's 2009 debut *Jewellery*. Micachu played with surprising aplomb, as if oblivious to its placement inside a giant mouth. As an observer, it was hard not to get distracted by the demented clown grin surrounding the bandmembers and wonder what Animal Collective had in store.

The venue filled up quickly as Animal Collective kicked off with a hyped-up rendition of "Also Frightened" from *Merriweather Post Pavilion*. It was a smart choice to start the set and warm up the crowd because the tension builds slowly as samples layer on one another. A minute or so in, the giant teeth lit up in multiple colors, the crowd began screaming, and thus began nearly two hours of nonstop sensory overload.

The band continued with three tracks off *Centipede Hz*: "Applesauce," "Wide Eyed," and "Today's Supernatural." Every song felt like a hyper-energetic take of the studio version, punctuated by abstract videos projected on the clown mouth larynx, and a lightshow of flashing, multicolored teeth. It was enough to make a perfectly sober concertgoer feel like she'd been served a hearty cocktail of amphetamines and hallucinogens. After playing a few older songs the band returned to *Centipede Hz* with "Moonjock," the album's lead track and one of its more accessible songs. Despite having been released just a few weeks ago, it went over especially well with the audience. It has some of the album's best hooks, and the chorus near the end felt like the culmination of rising energy through the first half of the set.

Following that was "Pulleys," also off *Centipede*, but way more rambling and harder to grasp. It has the smoother aesthetic of *Merriweather* but lacks clear hooks. The orchestration stayed at full force, which wasn't exactly ideal after a solid hour of bombardment with loops and clown teeth — we could have used a breather. The band proceeded in that vein for a dozen or so more songs, dividing them evenly between the new album and older material. It closed with "Amanita," another of *Centipede Hz*'s poppier, more accessible moments.

It's hard to appreciate some of Animal Collective's more experimental, raw songs in a live setting if you haven't assiduously listened to the record. Either you're drawn in from the first flash of neon clown teeth — in which case you may be one of the devoted who've been following their decade-plus career — or you're left behind for the potentially overwhelming two-hour sensory experience if you're new to Animal Collective or indifferent toward them. *Centipede Hz* on the current tour isn't the best introduction. But while this round of live shows might not convince new listeners, old fans seem to love them as much as ever.

◆

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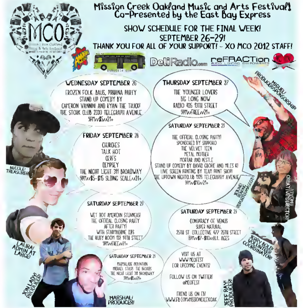
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THE LEGEND OF THADEUS

Tad Gonzalez never let his rock 'n' roll dreams die.

By Kathleen Richards

Tad Gonzalez and Electric Sister

I have two distinct memories of Thadeus (Tad) Gonzalez. In one, he wears a long white apron and holds a large cup of coffee. In the other, he's jumping on top of tables at the Stork Club, swinging a microphone around, and screaming so harshly that he loses his voice. Granted, this was eight or so years ago. But I imagine this is how a lot of people see Gonzalez, who worked at the College Avenue butcher shop Ver Brugge for years and has been dreaming of being a rock star for much longer.

I first met him at the cafe Cole Coffee, where I used to work. He would come in during his breaks and talk about music and his then-band Struggler. He was, in many ways, an anomaly, especially in the Bay Area: a guy who (quite seriously) fashioned himself as a mix of Bruce Springsteen, Chris Cornell, and Jim Morrison — an enigmatic, charismatic, classic-rock icon. He even had a pair of custom-made suede pants. He was that guy, the guy who performed like he was playing in front of arena-size crowds, even if it was a handful of people at an Oakland dive bar. Everyone liked Gonzalez, but I don't think anyone took him seriously.

These days, Gonzalez no longer cuts meat; he rocks full time. And he doesn't need to imagine he's playing in front of huge crowds, because his new band, Electric Sister, has played some surprisingly high-profile gigs in its two-year existence with Black Label Society (the band of former Ozzy Osbourne guitarist Zakk Wylde), Danko Jones, Steel Panther and, most recently, Mötley Crüe and KISS at the Sleep Train Pavilion after winning a contest to play 107.7 The Bone's "Bone Bash XIII." The band also just scored an opening slot for Slash (of Guns N' Roses fame) at the Fox Theater on Tuesday, October 2.

Sitting across the street from Cole Coffee on a recent afternoon, Gonzalez seemed much like the same guy he's always been, if a bit flashier. He wore a red and black plaid shirt, a black T-shirt, black jeans, and white Vans. His hair was shaggy. He drove a snazzy black sportscar. Yet he said hi to seemingly everyone who walked by. A no-nonsense rocker with working-class grit, he's the kind of guy who punctuates his phrases with "fuckin.'" His face juxtaposes round, deep-set, intense eyes with a large mouth that easily breaks into cackling laughter. But even he acknowledged that his band's success has been a bit overwhelming: "Trippy, huh?" he said more than once.

Show Details
Electric Sister opens for Slash at the Fox Theater (1807 Telegraph Ave., Oakland) on Tuesday, Oct. 2. 7:30 p.m. $37.50. TheFoxOakland.com

For as long as he can remember, Gonzalez has had his eye set on rock stardom. Growing up in the East Bay suburbs, he admired bands like Mötley Crüe, Def Leppard and Metallica. He said he would read interviews with them in magazines, imagining his own responses to the Q&As. His first gig was in eighth grade during lunch. He played in that same band (singing and playing guitar) all through high school and even afterward. When it dissolved, Gonzalez and two of the members formed a new band, Thadeus Duke, which briefly moved to Nashville after signing with a management company there, but eventually returned to the Bay Area. Three months later, Gonzalez joined the band Struggler, but after years of playing and recording, the band wasn't as successful as Gonzalez would have liked, so it switched to playing cover songs. That made some money, said Gonzalez, but left him creatively unsatisfied. So when guitarist Jason Lucero of All Time Highs and Everything Must Go approached him with a new project, he jumped at the opportunity.

From the beginning, Gonzalez and the band members — including guitarists Lucero and Nicholas Hernandez, bassist Scott Richards, and drummer Eddie Colmenares — agreed on a similar vision of unabashed rock. They also decided they weren't going to play just any gig. So they cut their teeth at Bender's Bar in San Francisco and at clubs in L.A. Soon, they made a name for themselves with their flamboyant stage show: The guitarist and bassist raise their instruments into the air, the drummer plays shirtless, and Gonzalez, just like at the Stork Club, pretty much goes all out — jumping off the bass drum, flicking his tongue, headbanging into the crowd. He said he has had to go to the hospital after gigs on more than one occasion.

Gonzalez admits that Electric Sister sticks out in the Bay Area — it doesn't fit into the hipster indie-rock scene or the metal scene. "People don't know who the hell we are and we rock the fuck out," said the raspy-voiced Gonzalez. "We're not fucking around. So we go up there, we do what we do, and then halfway through the set people get it. But it takes a second, because you're more in awe."

Fittingly, Electric Sister's music is equally over the top. As evidenced on its debut album, *The Lost Art of Rock & Roll*, the band harks back to the glory years of hard rock with dirty guitar riffs, wailing solos, and lyrics like *Inside of me is the beast/of 666* and *Rock is religion and religion is loud*.

A YouTube video of one of the band's early performances at the Emeryville motorcycle shop Godspeed shows a fog machine blazing and scantily clad women dancing provocatively. That may seem like an anachronism, but for Gonzalez, it's been his lifelong reality. As he sings on "I Want It All": *Outta time, now I'm bleeding/I want it all, ain't no truth, rhyme or reason.* ●

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CD REVIEWS

"GOOD" IS RELATIVE

An adventurous producer, a few inspiring rap lyrics, and a reasonable definition of "good."

Ryan Hemsworth

Last Words EP

With taste and attention to detail far beyond his years, Ryan Hemsworth is the type of producer who can compile the most obscure and wonky source material and weave it together into a tapestry that is both elegant and entertaining. Samples on his new EP are as disparate as epic choral pieces and Elliott Smith's "Everything Means Nothing to Me," but he's also not above throwing in bits from a rapper's home-recorded iPhone freestyle. Best of all, Hemsworth isn't afraid of heavy synthesizers, drum machines, and trap rap beats either.

While arguably isolated out in Halifax, Nova Scotia, Hemsworth has spent the last two years laser-focused on his music, cultivating links to the Bay Area and earning international recognition as a versatile young producer. With *Last Words*, Hemsworth leaves his initial experimentation behind and clicks in with an inspiring personal best, both in style and technique.

Back in February 2011, Hemsworth's first noteworthy singles sounded different. Among them were a funky contribution to DIY label Crash Symbols' *Dope Valley Funk* compilation and a mellowed-out track featuring East Oakland rapper Shady Blaze, with a beat that heavily sampled the Flaming Lips' "Dreamin."

A few mixtapes and a whole lot of free rap beats later, Hemsworth is out with his first official release — a fine reward for his magnanimity and hard work. Los Angeles electronic crew Wedidit has championed the album, and it's one of the label's best pickups to date. The five-track EP comes complete with four complementary remixes, including a sluggish Shlohmo edit and dance adornments from Mad Decent producer Baauer. (Wedidit)

—*Will Butler*

Why?

Mumps, etc.

Reviewing a Why? album isn't an easy task. You can't expect a lot of diversity between albums, or even songs — although that's not necessarily a bad thing. Why? has developed a solid formula, yet it manages to sound unlike any other band out there, mixing stiff indie-rock loops, weird confessional raps, and an energy that is both awkward and laid back.

For me the main criterion for a good Why? record is the lyrics. *Mumps, etc.*, the group's fifth full-length, has its fair share of standout word jumbles — *I know with no uncertainty/ that I'm uncertain and I don't know*, Yoni Wolf raps on "Kevin's Cancer." But the phrases that really get me are the clunky straightforward ones that seem to be saying more than what they're literally saying. Take this one from "Jonathan's Hope": *I don't have to pull a shitty fortune from a desert/like the piss-poor son of a serf/to know what I'm worth.* It's good poetry, all told, though it doesn't stack up to the brilliant lyrics packed on Why?'s 2008 masterpiece *Alopecia*.

To its credit, there are some elements of other styles creeping up on *Mumps, etc.*, mixed in with the usual bag of tricks: Eighties-influenced upbeat pop ("Sod in the Seed"), a bit of chamber-pop ("Thirst"), and some dreamy cello psychedelia ("Waterlines"). But where *Mumps, etc.* shines most is on the tracks that sound the most familiar: the stiff, not-exactly-hip-hop, not-exactly-indie-rock classic Why? formula, as on "White English," "Bitter Thoughts," and "Jonathan's Hope." It's a mix that works every time. (Anticon Records)

—*Aaron Carnes*

G.O.O.D Music

Cruel Summer

Cruel Summer is either much better or much worse than you think it is. Worse if all you're going off is the pedigree and the premise: Kanye West and his merry gang of multitalented, megafamous friends — including but definitely not limited to R. Kelly, The-Dream, Jay-Z, Pusha T, Big Sean, Teyana Taylor, and the excellent, ascendant producer Hit Boy, all assembled under West's G.O.O.D label — goofing around with and bouncing off each other for a late-summer side project, a crew album on steroids. Or better if you're leveraging the record against what you've heard about it over the last couple months: the delayed release, the enormous hype, the middling reviews. Either way: *Expectations are a bitch, y'all.*

Because if you're Kanye West, biggest ego and biggest name in hip-hop, 'bad' is relative, and G.O.O.D can never be good enough. And the truth is, while *Summer* is nowhere near what it could be, it's also much, much better than 80 percent of what tends to show up on commercial rap radio.

Sure, it's overproduced, uneven, occasionally lazy, and even embarrassing (suffice it to say there's a spoken word interlude involved). But just as often it's exhilarating, all those little moments of Westian genius laid down without apology or irony, suddenly making it all worth it: the triumphal, gospel-inflected vocals on "The One", the chilly Bobe (hold the heartbreaks) on "Mercy", the eruptive snarl of "Cold," quite possibly West's best rap in years; the lurid lyrical pleasure of Chief Keef's "Don't Like." *Summer* certainly isn't perfect, but it's, well, pretty damn good. (G.O.O.D. Music/Def Jam)

— *Ellen Cushing*

LOCAL LICKS

BY [illegible]

The Love Dimension

Forget the Remember

For a band so top-heavy with personnel, this band traffics in remarkably simple pop. *Forget the Remember* contains eleven nostalgia-based surf-rock tracks, the best of which, "Uma Coisa Linda," has the lonesome lilt of a prairie ballad. The upbeat numbers combine bubbly chord changes with anxious or introspective lyrics. (Warrior Monk Records)

The B-Stars

West Coast Special

A gift for innuendo and an indefatigable work ethic may give The B-Stars real staying power. This alt-country quintet last graced the pages of the *Express* in May and is already back with a new album. This one opens straight away with a cheeky come-on. "Chicken Fried" reappears midway through, and it's still the band's best track. (Rust Belt Recordings)

At Verdi Club (2424 Mariposa St., San Francisco) on Friday, Sept. 28, 8 p.m. $10

Los Cenzontles

Regeneration

Traditional Mexican music will probably always be a niche form, but the members of Los Cenzontles do their best to contemporize it, combining the most obvious signifiers of norteño (polka bass lines, accordion, zapateado) with rock guitar riffs, fast drum breaks, and even a saxophone. Singer Fabiola Trujillo has a lovely, warbling voice. (self-released)

At Yoshi's (510 The Embarcadero, Oakland) on Saturday, Oct. 27, 8 & 10 p.m.

Elektrik Sunset

Fish Dinner Party

Sometimes good bands make bad decisions. Case in point: surf-rock trio Elektrik Sunset, which opened its new album with a two-minute instrumental. That suggests the band would rather let its guitars speak for themselves — unlike most rock outfits, it doesn't believe in the primacy of a human singing lyrics. Yet the songcraft isn't strong enough to compensate: many listeners won't move on to track two. (Last Stop Records) ●

At 50 Mason Social House (50 Mason St., San Francisco) on Thursday, Nov. 1, 7 p.m.

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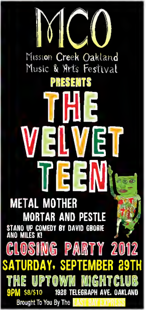

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Fri-Sat, Sep 28-29
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Sun, Sep 30
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Tue, Oct 2
CLARICE ASSAO feat. Keita Ogawa
Wed-Thu, Oct 3-4
HELEN REDDY
Fri-Sat, Oct 5-6
ConFunkShun
Sun, Oct 7
WAYNE KRANTZ plus Chris Cortez Trio
Mon, Oct 8
GIANMARCO
Wed, Oct 10
KURT ELLING
Fri-Sat, Oct 12-13
EDDIE LEVERT

oakland
Wed, Sep 26
The Bay Area Flamenco Festival presents
DIEGO DEL MORAO
Thu, Sep 27
DOS FOUR
Fri, Sep 28
TITO Y SU SON DE CUBA
Mon, Sep 30
ESTAIRE GODINEZ
Tue, Oct 2
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Wed, Oct 3 — $5 or FREE with dinner
HOWELLDEVINE
Thu, Oct 4
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Fri-Sun, Oct 5-7
KENNY LATTIMORE
Mon, Oct 8
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Tue, Oct 9
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Wed, Oct 10
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CONCERTS & CLUBS

THURSDAY 27

EAST BAY

Blues, Folk, & Country

Caryl [illegible] Freight & Salvage Coffeehouse, 8 p.m., $17.50, $22.50
[illegible] with [illegible] and The [illegible] Express, Starry Plough, 9 p.m., $6-$12

Jazz, Lounge, & Cabaret

[illegible] [illegible], 7-9 p.m., free
The [illegible] with [illegible], La Peña Cultural Center, 8 p.m., $12, $15
[illegible] dinner and [illegible] cabaret singers, The Alley, 9 p.m., free
[illegible] [illegible] Lighthouse, 8 p.m., free

Rock & Pop

[illegible] happy hour punk, [illegible], 5 p.m., free
[illegible] with [illegible], Ell's Mile High Club, 8 p.m., TBA
[illegible] with [illegible], The [illegible], 8 p.m., free
[illegible] with [illegible], 5:30 p.m., $8
[illegible] [illegible], 11:30 p.m., $5

Soul, Funk, R&B, & Hip-Hop

[illegible] with [illegible], Fox Theater, 8 p.m., $15
[illegible] [illegible], 8:30 p.m., $5
[illegible] [illegible] on the waterfront, Jack London Square, 5:30-7:30 p.m., free

World, Latin, Reggae, & Reggaeton

[illegible] Yoshi's Oakland, 8 p.m., $18
[illegible] featuring [illegible], 9 p.m., $10, $12

SAN FRANCISCO

Blues, Folk, & Country

[illegible] with [illegible], Patrick Ryan, and Willie Haven, [illegible] Sep. 27-28, 8 & 10 p.m., $22, $28
[illegible] with [illegible], The Independent, 8 p.m., $18

Classical & Opera

[illegible] with [illegible], quartet San Francisco, [illegible], and [illegible] Music Hall, 8 p.m., [illegible]

Experimental & Avant-Garde

[illegible] with C.L.A.W.S., [illegible], 1015 Folsom Nightclub, 10 p.m., $10, $12
[illegible] with [illegible], Public Works, 9 p.m., $10-$15

Jazz, Lounge, & Cabaret

[illegible] Trio live jazz, [illegible], 1:30-4 p.m., free
Eddie [illegible] with guests, Yoshi's San Francisco, 8-9 p.m., free
The [illegible] Brothers [illegible], 7-10 p.m., free
[illegible] Yoshi's San Francisco, 8 & 10 p.m., $22, $30

Rock & Pop

[illegible] with [illegible], Highland, The Aeronauts, February Zero, The [illegible], and [illegible] Electric Slow Bucket, and [illegible], [illegible] Lounge, 9 p.m., $10, $12
[illegible] with The Parlour Suite, The [illegible], and [illegible], [illegible] Hall, 8 p.m., $8, $10
The [illegible] with The [illegible] and [illegible] of [illegible], [illegible], 8 p.m., $7-$100
[illegible] with [illegible] Shepherd, [illegible], and Children of the Funk, [illegible], 8:30 p.m., $12
[illegible] with [illegible], 8:30 p.m., $7
[illegible] with [illegible] and Year of the Rat, [illegible], 9 p.m., $10
[illegible] with [illegible], 9 p.m., $8
[illegible] with [illegible], 9 p.m., $6

Soul, Funk, R&B, & Hip-Hop

[illegible] playing "Central Avenue" [illegible], 7:30-11:30 p.m., $10

World, Latin, Reggae, & Reggaeton

Bay Area [illegible] featuring [illegible] All Stars, Palace of Fine Arts, 7 p.m., $35-$125
[illegible] Yoshi's, 9:30 p.m., free
[illegible] with [illegible], 9 p.m., $8

FRIDAY 28

EAST BAY

Blues, Folk, & Country

[illegible] Project Jupiter, 8 p.m., free
[illegible] with [illegible] and Andrew [illegible], Starry Plough, 8:30 p.m., $8-$12
[illegible] Sunrise Concert Series featuring [illegible], 5:30 p.m., [illegible]

Classical & Opera

[illegible] Mills College Concert and [illegible] perform music by [illegible], Mills College Concert Hall, 8:30 p.m., free

Jazz, Lounge, & Cabaret

[illegible] Jazz Orchestra Hertz Hall, 12:30-1 p.m., free
[illegible] Yoshi's, 9 p.m., $5
[illegible] [illegible], 8:30-11 p.m., $15
[illegible] Trio featuring [illegible] on bass, [illegible], 5-7 p.m., free
[illegible] dinner jazz with guest cabaret singers, The Alley, 8 p.m., free
[illegible] Freight & Salvage Coffeehouse, 8 p.m., $20.50, $28.50

Rock & Pop

[illegible] with [illegible], The [illegible], 7 & 9 p.m., $12
[illegible] with [illegible], 8 p.m., $27.50
[illegible] with [illegible] and [illegible] Folk Explosion, The Uptown, 8 p.m., $8
[illegible] with [illegible], Ell's Mile High Club, 7 & 8 p.m., TBA
[illegible] 8 p.m., $15
[illegible] with [illegible] and [illegible], 8:30 p.m., $8
[illegible] with [illegible] and Andy [illegible], 7 & 9 p.m., $39.50-$49.50
[illegible] with [illegible], 8:30 p.m., $10-$15
[illegible] 8:30 p.m., $10-$15
X-Over Music Series with live music, Actual Cafe, 6-10 p.m., free

Soul, Funk, R&B, & Hip-Hop

[illegible] with [illegible], and others, The New Parish, 9 p.m., $10-$15

World, Latin, Reggae, & Reggaeton

[illegible] with [illegible] Crow Ensemble, 9:30 p.m., $10, $12
[illegible] Yoshi's, 10 p.m., $20
[illegible] with music, art, and poetry by [illegible], and [illegible], La Peña Cultural Center, 8 p.m., $8-$10

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SAN FRANCISCO

Blues, Folk, & Country

[illegible] with [illegible], Patrick Ryan, and Willie Haven, [illegible], 8 & 10 p.m., $22, $28
[illegible] [illegible], 6 p.m., free

Classical & Opera

San Francisco Symphony [illegible] the composer's [illegible] symphony, Davies Symphony Hall, Sep. 28-29, 8 p.m., $34-$140

Experimental & Avant-Garde

The [illegible] with Squid Inc, [illegible], 9-10:30 p.m., $12-$20
[illegible] with Andy Stott, [illegible], and [illegible], Public Works, 10 p.m., $10, $12
[illegible] with [illegible], and Lee [illegible], 1015 Folsom Nightclub, 10 p.m., $20

Jazz, Lounge, & Cabaret

[illegible] Trio live jazz, [illegible], 8-11:30 p.m., free
[illegible] [illegible], 9 p.m.-12:30 a.m., $30
Eddie [illegible] with guests, Yoshi's San Francisco, 6-9 p.m., free
[illegible] [illegible], 9-8 p.m., free
[illegible] Yoshi's San Francisco, Sep. 28-29, 8 & 10 p.m., $20, $30
SFJazz Presents: [illegible] Brothers [illegible] Concert with a special pre-concert talk starting at 7 p.m., [illegible], 8 p.m., $25-$70

Rock & Pop

[illegible] with [illegible], Courtney and the Crushers, the [illegible], and [illegible], Thee Parkside, 9 p.m., $8
DJ [illegible] solo bar piano, Brothers Art Bar, 6-9 p.m., free
[illegible] with [illegible], The Independent, 9 p.m., $15
[illegible] [illegible], 5 p.m., $40-$50
[illegible] with [illegible] and [illegible], The Regency Ballroom, 7:30 p.m., $20, $23
[illegible] with [illegible] Flanagan, [illegible], [illegible] & Crile, [illegible], and Professor A.L.J., Bottom of the Hill, 8:30 p.m., $10
[illegible] with [illegible] and [illegible], [illegible] Hall, 9 p.m., $9, $12
[illegible] with Alexander [illegible], Great American Music Hall, 9 p.m., $16, $18
The [illegible] Boys with [illegible] City and [illegible], 9 p.m., $8-$10
This Charming Band (Tribute concert) with For the Masses (Depeche Mode tribute), Cafe du Nord, 9 p.m., $10.50, $12

PICKS

Churches

Caleb Nichols endeared himself to many rock fans in the East Bay by combining anxious, self-effacing, melancholy lyrics with well crafted balladry — which, together with his autobiography (a perfectly heart-"coming out" narrative about growing up gay in suburban Los Osos, California), made him stand out among hipsters, albeit in a fairly innocuous way. The band name "Churches" could be seen as a provocation, except that it's not. Nichols is not a pious person by nature, but he often writes about existential angst and a desire for salvation. It's not "church" in the traditional sense, but it's definitely church in the abstract. Moreover, he's got a fabulous cast of backing musicians, including drummer Pat Spurgeon and bassist Dominic East. Churches performs alongside Talk Hot, Cerls, and Dempsey at The Night Light (311 Broadway, Oakland) on Friday, Sept. 28, 9 p.m., $5-$15. TheNightLightOakland.com — *Rachel Swan*

Andrea Wolper

Brooklyn vocalist Andrea Wolper delivers exquisite renditions of Hoagy

Andrea Wolper

Carmichael and Johnny Mercer's "Skylark" and Richard Rodgers' "Something Good" on her current *Parallel Lives* CD, but, as do a growing number of young jazz singers, extends the so-called Great American Songbook to also include more contemporary material. In her case, "contemporary" means tunes by Joni Mitchell and Buffy Sainte-Marie, along with several well crafted originals. Her alto pipes are warm and richly rounded, and she applies them alternately with respect for tradition and a sense of adventure. Wolper's combo includes Ken Filiano, a frequent collaborator whose simultaneously melodic and aggressive bass solos, played pizzicato as well as arco, bring Charles Mingus to mind. Guitarist Dave MacNab and drummer Vijay Anderson round out the group, which appears at 8 p.m. on Saturday, Sept. 29, at the Jazzschool (2087 Addison St., Berkeley). $15. Jazzschool.com — *Lee Hildebrand*

Amendola Vs. Blades

Scott Amendola and Wil Blades

When drummer Scott Amendola and organist Wil Blades came to Awaken Cafe in June, they regaled their audience with a mix of recognizable but not so-obvious standards — a few tunes from Duke Ellington's *Far East Suite* and a jaunty rendition of Thelonious Monk's "Nutty" — plus several originals. Blades dragged in a Leslie speaker (a large, old-fashioned amplifier that uses the Doppler effect to create tremolo and vibrato), but otherwise the two kept their setup fairly lean. Though drum-and-organ duos aren't particularly common, Blades and Amendola are convinced they'd make a viable "cafe music" format. At Awaken, it worked. Fans were dazzled by the sheer range of tones that Amendola and Blades produced as they oscillated from chunky swing tunes to harder bebop. Amendola, in particular, is known for his wandering sensibility (he features a lot of found objects on his own recordings), but in this group he sticks by the credo that less is more. That's a hard line to toe with an instrument as big and ornate as a Hammond B-3 organ, but these guys do it commendably. They'll reappear at Awaken Cafe (1429 Broadway, Oakland) on Saturday, Sept. 29, 9 p.m., $12-$15. AwakenCafe.com — *R.S.*

C&C

Thieving Pigeons with Via Coma, The Major Dougan, and Adrienne Bluebird, Black Muth, 8 p.m., $7

Vip with Here Came the Saviours and Eds Boeun, Hemlock Tavern, 9:30 p.m., $7

Soul, Funk, R&B, & Hip-Hop

Afrolicious with live set by Nitro Junglebox, Boom Boom Room, 9:30 p.m., $10

Afrolicious with more TBA, Boom Boom Room, 9:30 p.m., $10, $15

World, Latin, Reggae, & Reggaeton

Bay Area Flamenco Festival featuring José Mureu, Palace of Fine Arts, 8 p.m., $35-$125

SATURDAY 29

EAST BAY

Blues, Folk, & Country

Ottmar Cope Fox Theater, 8 p.m., $38.50

Country Joe McDonald singing songs and telling stories from his life, Berkeley Fellowship of Unitarian Universalists, 7:30 p.m., $15-$100

Ghamier with Hey Television and Walking Spanish, Starry Plough, 9:30 p.m., $7-$12

Classical & Opera

The Cantare Con Vivo Chamber Unchained: Jay Eamt Andrews conducts Gershwin's [illegible], Regents Theater, 7:30 p.m., $10-$60

Experimental & Avant-Garde

Beyond Wonderland with interactive art installations and music by [illegible], Oakland, 8 p.m., $75

Don Vanzandar: Natural Bodies/Marshall Trammell Mutual Aid Project, [illegible] Gallery, 8-9 p.m., [illegible]

Jazz, Lounge, & Cabaret

Andrea Wolper Jazzschool, 8 p.m., $12-$15

Jazz & Joy Tenth of Joy, 5:30 p.m., free

Michelle Pollace's Jazz y Baum Minoletti Pub, 8:30 p.m.-12:30 a.m., $5

Timex Jupiter, 9 p.m., free

Kids

Los Amiguitos de La Mesa Saturday morning children's show with live music, La Peña Cultural Center, 10:30 a.m., $6, $5 for kids

Rock & Pop

Gadams with Spectral Tombs and more TBA, Eli's Mile High Club, 7 p.m., $TBA

JoMalleys with Sat. Sept. 29 Oak, A Boss, Bleeth Bystanders, Thirsty Three, and [illegible], 924 Gilman, 7 & 9 p.m., $8

Ian Franklin & Infinite Frequency Day Street Mall, 2 p.m., free

Seward Oki with Annihilator, Crested Earth, Absolem, and Heavy Action, Tooth Club, 9:30 p.m., $5

Mudley Dolp Ahm Freight & Salvage Coffeehouse, 8 p.m., $20.50, $22.50

Tardi with Pomegranate, Actual Cafe, 7:30 p.m., free

The Velvet Teen Mission Creek Music Festival closing party with [illegible] and [illegible], The Uptown, 8 p.m., $10

Soul, Funk, R&B, & Hip-Hop

Big Mo Soul Revue Ghamler South Boom Boom, $7, 7 p.m., free

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FRI 9/28 BACEY JOHANSING BART DAVENPORT [illegible]
SAT 9/29 YOUNGBLOOD HAWKE YOUNG DREAMS, YOUNG SCIENCE, DJ AARON AXELSEN
TUE 10/02 PERMANENT COLLECTION [illegible]
FRI 10/05 DEAD WINTER CARPENTERS [illegible]
SAT 10/06 DEAD WINTER CARPENTERS [illegible]
THU 10/11 2:54
FRI 10/12 FINK [illegible]
SAT 10/13 SLEEPY SUN GLITTER [illegible], AL LOVER & THE [illegible], DJ SET BY AL LOVER
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C&C

DJ Sun [illegible], 8 p.m., free

Hip Hop Opera with [illegible] La Peña Cultural Center, 8:30 p.m., $8-$10

World, Latin, Reggae, & Reggaetón

Cubano Bohemio with La Pelanga Trio, La Peña Cultural Center, 8 p.m., $10

Jarabe de Palo The New Parish, 8 p.m., $25-$30

Julio [illegible] & [illegible] Ensemble with [illegible] and Mahler Tower, Ashkenaz, 8 p.m., $12-$15

SAN FRANCISCO

Blues, Folk, & Country

[illegible] with The Rogues and [illegible] Morgan Trio, Hotel Utah, 9 p.m., $12-$15

Earl [illegible] & The Pablo Ambassadors [illegible] & Blues, 7 & 10 p.m., $22

[illegible] [illegible] Saloon, 9-11 p.m., free

[illegible] with [illegible], Great American Music Hall, 8:30 p.m., $30

[illegible] [illegible] folk music with [illegible], Caffe Trieste, 10:30 a.m.-12:15 p.m., free

[illegible] with [illegible] Chapman and [illegible], [illegible] Club, 8 p.m.,

sold out

The [illegible] with the Country [illegible] and The [illegible], St. Cyprian's Church, 1:30 p.m., $10-$12

William [illegible] Ensemble with [illegible], Sam's, 9 p.m., $18

Classical & Opera

[illegible] and [illegible] New production of the Romeo and Juliet adaptation, with music by [illegible] Ballet. Book by [illegible] and direction by [illegible]. See website for showtimes. War Memorial Opera House, Sep. 28-Oct. 10, $27-$340

[illegible] Memorial Center, 1:30 p.m., $29.50-$89

San Francisco Symphony Performs Mahler Michael Tilson Thomas conducts the composer's fifth symphony. Davies Symphony Hall, 8 p.m., $31-$148

Experimental & Avant Garde

Youngblood Hawke with Young Dreams, Young Science, and DJ Aaron Axelsen. Brick & Mortar Music Hall, 9 p.m., $13-$15

Jazz, Lounge, & Cabaret

San [illegible] Trio [illegible] jazz, Ana Mandara, 8-11:30 p.m., free

Eddie [illegible] Duo with guests, Yoshi's San Francisco, 8 p.m., free

[illegible] Yoshi's San Francisco, 8 & 10 p.m., $20-$30

[illegible] Presents: [illegible] [illegible] Theater, 8 p.m., $30-$70

Rock & Pop

[illegible] and [illegible], The [illegible], 8 p.m., $15

[illegible] with DJ Pablo Teddy, Cafe du Nord, 8 p.m., $12-$15

[illegible] with Darren & The Heathens, The Independent, 8 p.m., $13-$15

[illegible] IndieFest with The Straight Ups, [illegible], [illegible] and Treble, plus new CD listening party for the [illegible], [illegible] Gallery, 8 p.m., $7

[illegible] The [illegible], 8 p.m.-midnight, free

Safety Sam with [illegible] and [illegible], [illegible], 9 p.m., $15

Scott Kelly (Neurosis) & The Road Pablo with [illegible], Hemlock Tavern, 1:30 p.m., $10-$12

[illegible] Make-A-Wish Foundation Benefit with Saything, Slow Bucks, Ugly Winner, Speak Friend, Quiet Assassins, Future Space and Time, Big [illegible], The Fly Ways, [illegible], [illegible], and Sunset States, [illegible], 2 p.m., $10-$100

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Albatross Pub 1822 San Pablo Ave., Berkeley, 510-843-2473

The Alley 3325 Grand Ave., Oakland, 510-444-8505

Amoeba Music 2455 Telegraph Ave., Berkeley, 510-549-1125

Armando's 707 Marina Vista Ave., Martinez, 925-228-8008

Art Room Gallery & Cultural Center 2995 Shattuck Ave., Berkeley, 510-472-3170

Ashkenaz 1317 San Pablo Ave., Berkeley, 510-525-5054

The Baltic 135 Park Pl., Point Richmond, 510-235-1102

[illegible] 510 17th St., Oakland, 510-444-2766

[illegible] Center for the Arts 1801 [illegible] St., Alameda, 510-523-0051

The [illegible] 1001 B St., Hayward, 510-886-8525

Cafe Van Kleef 1621 Telegraph Ave., Oakland, 510-763-7711

Caffe Trieste 2500 San Pablo Ave., Berkeley, 510-548-5198

[illegible] [illegible] St., Berkeley, 510-841-8995

Club 1220 1220 Pine St., Walnut Creek, 925-938-4550

Club 21 2111 Franklin St., Oakland, 510-268-9425

Club [illegible] 428 3rd St., Oakland, 510-463-0185

[illegible] 3363 [illegible] Ave., Oakland, 510-465-4224

[illegible] 5422 College Ave., Oakland, 510-653-2681

Dan's Irish Sports Bar 1524 Civic Dr., Walnut Creek, 925-932-1331

[illegible] 341 14th St., Oakland, 510-663-2211

Eagles Hall 2305 Alameda Ave., Alameda, 510-285-8285

Easy Lounge 1755 Lakeshore Ave., Oakland, 510-338-4891

Eli's Mile High Club 3629 Martin Luther King Jr. Way, Oakland, 510-594-0808

Era Art Bar and Lounge 19 Grand Ave., Oakland, 510-832-4800

Everett & Jones Barbeque 126 Broadway, Oakland, 510-663-2350

First Congregational Church 2345 Channing Way, Berkeley, 510-848-3696

First Presbyterian Church 2619 Broadway, Oakland, 510-444-3555

Fox Theater 1807 Telegraph Ave., Oakland, 510-775-3000

[illegible] [illegible] Hesperian Blvd., Hayward, 510-783-1150

Freight & Salvage 2020 Addison St., Berkeley, 510-644-2020

Hertz Hall UC Berkeley, Bancroft Way at College Ave., Berkeley, 510-642-9988

High Street Station 1303 High St., Alameda, 510-995-6048

[illegible] 1438 [illegible] St., Alameda, 510-865-2226

Jazzschool 2087 Addison St., Berkeley, 510-845-5373

Jewish Community Center of the East Bay 1414 Walnut St., Oakland, 510-848-0237

John Patrick's 1823 Park St., Alameda, 510-522-5595

[illegible] Lounge 1223 Park St., Alameda, 510-865-2365

Jupiter 2181 Shattuck Ave., Berkeley, 510-843-8277

[illegible] 1408 [illegible] St., Oakland, 510-251-0380

[illegible] 522 2nd St., Oakland, 510-444-6408

Kingman's Lucky Lounge 3332 Grand Ave., Oakland, 510-465-5464

Kingman's Ivy Room 858 San Pablo Ave., Albany, 510-526-5888

La Peña Cultural Center 3105 Shattuck Ave., Berkeley, 510-849-2568

Lake Merritt United Methodist Church 1330 Lakeshore Ave., Oakland, 510-465-4793

Lakeshore Lounge 3534 Lakeshore Ave., Oakland, 510-893-2484

Laney College Theater 900 Fallon St., Oakland, 510-464-3543

The Layover 1517 Franklin St., Oakland, 510-834-1517

Lost Weekend Lounge 2320 Santa Clara Ave., Alameda, 510-523-4700

[illegible] 3411 3411 MacArthur Blvd., Oakland, 510-531-3411

Luka's Taproom & Lounge 2221 Broadway, Oakland, 510-451-4677

[illegible] Sports Bar & Grill 2771 N. Main St., Walnut Creek, 925-256-7080

[illegible] Lounge 341 13th St., Oakland, 510-832-1103

Mills College 5000 MacArthur Blvd., Oakland, 510-430-2255

[illegible] Lounge 2097 San Pablo Ave., Berkeley, 510-548-2480

The New Parish 579 18th St., Oakland, 510-444-7474

[illegible] Cafe 6508 San Pablo Ave., Oakland, 510-595-5244

Oakland City Center 500 12th St., Oakland, 510-238-6630

Oakland Metro Operahouse 630 3rd St., Oakland, 510-763-1146

ORACLE Arena 7000 Coliseum Way, Oakland, 510-569-2121

[illegible] Lounge 2222 Telegraph Ave., Oakland, 510-759-9988

Paramount Theatre 2025 Broadway, Oakland, 510-465-6400

Piedmont Center for the Arts 801 Magnolia Ave., Piedmont, PiedmontCenterfortheArts.org

[illegible] Company 1720 San Pablo Ave., Oakland, 510-847-8208

[illegible] Lighthouse 1951 Embarcadero Cove, Oakland, 510-536-2050

Radio 435 13th St., Oakland, 510-451-2889

Rhythmix Cultural Works 2513 Blanding Ave., Alameda, 510-865-5060

The Rock Steady 1741 San Pablo Ave., Oakland

[illegible] 3553 Mt. Diablo Blvd., Lafayette, 925-284-4817

[illegible] Roadhouse [illegible] Ave., San Leandro, 510-331-9550

Ruby Room 132 14th St., Oakland, 510-444-7224

[illegible] 4201 [illegible] Rd., Oakland, 510-979-0472

Shattuck Down Low 2284 Shattuck Ave., Berkeley, 510-548-1159

[illegible] 2401 San Ramon Valley Blvd., Ste 131, San Ramon, 925-83[illegible]

Shoreline Amphitheatre One Amphitheatre Pkwy., Mountain View, 650-967-3000

[illegible] 2424 Lincoln Ave., Alameda, 51[illegible]-1300

[illegible] Lounge 2580 N Main St., Walnut Creek, 925-937-1888

St. Mark's Episcopal Church 2300 Bancroft Way, Berkeley, 510-848-5107

St. John's Presbyterian Church 2727 College Ave., Berkeley, 510-845-6830

Starry Plough 3101 Shattuck Ave., Berkeley, 510-841-2082

Stork Club 2330 Telegraph Ave., Oakland, 510-444-6174

Studio 1510 1510 8th St., Oakland

Subterranean Art House 2179 Bancroft Way, Berkeley, 510-984-3281

[illegible] 494 E. 14th St., San Leandro, 510-553-8860

[illegible] 1926 Telegraph Ave., Oakland, 510-451-8136

[illegible] & Grill 2045 Mt. Diablo St., Concord, 925-685-8615

[illegible] 211 Broadway, Oakland, 510-452-1820

[illegible] Vineyards Restaurant 5050 Arroyo Rd., Livermore, 925-456-2450

[illegible] Auditorium UC Berkeley, Berkeley, 510-642-0990

White Horse Inn 6551 Telegraph Ave., Oakland, 510-652-3820

Yoshi's 510 Embarcadero West, Oakland, 510-238-9200

Zellerbach Hall UC Berkeley, Berkeley, 510-642-9988

[illegible] 552 Grand Ave., Oakland, 800-838-3006

C&C

Soul, Funk, R&B, & Hip-Hop

Yo Mama's Big Fat Booty Room Room Room Room, 9:30 p.m., $10

SUNDAY 30

EAST BAY

Blues, Folk, & Country

Americana Unplugged with Aching, Jupiter, 5 p.m., free

Lost Weekend Rasputin Room and Trifo, 2 p.m., free

Jersey Hotel 4 [illegible] Actual Cafe, 5-8 p.m., free

Mad Dorf Turf Club, 4-7 p.m., free

Sunday Gospel Room with Rex Rebis, Caffe Mediterraneum, 10 a.m., free

Classical & Opera

Cal Performances' Fall Free For All with performances by [illegible] Quartet, jazz ensembles of [illegible], and George [illegible] pianist [illegible], and many artists throughout campus, UC Berkeley Campus, 11 a.m.-6 p.m., free

Faculty Musicale The Saltbox performs Schumann's *Fairy tales*, Op. 132, [illegible] *Let Passing Through*, the Brahms' *Horn Trio, Op. 40*, Holy Names College, 3 p.m., free-$10

Old & New: Sacred Music for a Modern Space the Cathedral Choir and [illegible] Canterum perform music composed by Hildegard of Bingen, Victoria, Palestrina, and recent works by Peter Hurford, Kevin Allen and local composer Frank la Rocca, The Cathedral of Christ the Light, 5 p.m., free

Mission Moody Concertos Rachmaninoff with performances of Mozart's *Sonata No. 2*, Rachmaninoff's *Piano Concerto No. 2* Sibelius' *Symphony No. 2*, Lesher Center for the Arts, 4 p.m., $35-$65

Jazz, Lounge, & Cabaret

Bill Wallace sun-soaked piano improvisations, Hopper Gypsy Cafe, 12:30 p.m., free

Jazz and R&B Night Dorsey's Locker, 6-10 p.m., free

Jim Grantham Jazz Quartet classic & contemporary jazz, Coffee Mill, 3-6 p.m., free

John Schott Actual Cafe, 5 p.m., free

Latte Rock Inc. Presents Sabrill Anthony Yoshi's Oakland, 7 p.m., $20

The Jimmy Grant Trio Rick's Lounge, 8:30-11 p.m., free

Kids

Silly Sundays Kids Series with Charlotte Roe, Ashkenaz, 3-4:30 p.m., $4, $8

Rock & Pop

The Gaslight Anthem Fox Theater, 7:30 p.m., $23.50

Rosie Kelly (Illustrator) & the Room Room with Mike Schnell and Madison The Uptown, 4 p.m., $8, $10

Steve Dobbins with Heritage, Five Fingers of Death, Burning Hands, and Gollin' Lemur, 924 Gilman, 4 p.m., $7

Tojo Durbell, Eric Skye, and Neal Goldenberg Freight & Salvage Coffeehouse, 8 p.m., $20.50, $22.50

Soul, Funk, R&B, & Hip-Hop

Knock Town Jonny Kona Club, 7 p.m., free

World, Latin, Reggae, & Reggaeton

Domingo de Rumba Afro-Cuban rumba percussion & dance party, Café Valparaiso, 3:30-6:30 p.m., free

Mahesiwari Urshiyama Mamatoli, 4 p.m., $12

Vocabulary and Friends Ashkenaz, 12:30 p.m., $12, $15

SAN FRANCISCO

Blues, Folk, & Country

Coyote Room with Anthem, Great American Music Hall, 8 p.m., $12, $15

Leftover Cheese with The Lady Garland and Parker Ainsworth, Hotel Utah, 8 p.m., $8

Steve Gibbs & The Highlands Biscuits & Blues, 7 & 9 p.m., $20

Songwriter Sundays rotating artists perform in the lounge, Yoshi's San Francisco, 8 p.m.-midnight, $3

Terry Christoffers Johnny Foley's Irish House, 9 p.m., free

Classical & Opera

The Capulets and the Montagues New production of the Bellini and Jollet adaptation with music by Vincenzo Bellini, Book by Felice Romani, and libretto by Vincent [illegible]. See Museum for showtimes. War Memorial Opera House, thru 10/27, $340

Anthem Kosova on piano, Top of the Mark, 10 a.m.-1 p.m., $45-75 for brunch plus gratuity thru tax

Operatic Performance of the Modern Soul, piano, with Muesse, Anthem by Moody Lobato, War Memorial Opera House, 2 p.m., $27-$341

San Francisco Symphony Performs Mission Blue Silver Thomas conducts the composer's fifth symphony, Davies Symphony Hall, 2 p.m., $17-$146

Experimental & Avant-Garde

Nonstop Brigade with Marc Oswald Shotwell and Moody Aid Project, Mission Tavern, 8:30 p.m., $7

Jazz, Lounge, & Cabaret

Avel Moon Trio The Moody, 7-10:30 p.m., free

SFJazz Presents Jimmy Moore Davies Symphony Hall, 8:30 p.m., $30-$80

Snarky Puppy Boom Boom Room, 8 p.m., $12

Marcus Lebanon & Friends featuring Moscow Spotlight, Sam Gotten-Helms, & Mark Clarman, Tongue & Talons, 4:30-8:30 p.m., $5

Rock & Pop

The Music Leaf with Madison Maddox and Trae Andrews, Bottom of the Hill, 8 p.m., $8

Hot Boom Music with Mad, Hi Mo the Heartsounds, Slim's, 8 p.m., $11

Biscuits Hello with Rose Crossing and Saltpan, Cafe du Nord, 8:30 p.m., 4pm

Toontoo with Flying Clement Show & Mortar, Rocco Hall, 8 p.m., $8, $8

VENUE DIRECTORY

SAN FRANCISCO

50 Mason Social House 50 Mason St., 415-433-5050

103 Harriet 103 Harriet St., 415-264-3075

111 Minna Gallery 111 Minna St., 415-974-1719

222 Club 222 Hyde St., 415-440-0222

330 Ritch 330 Ritch St., 415-541-9574

1015 Folsom 1015 Folsom St., 415-431-1200

Amnesia 853 Valencia St., 415-970-0012

Amoeba Music 1855 Haight St., 415-831-1200

Audium 1616 Bush St., 415-771-1616

Axel Bar & Lounge 1 Tillman Pl., 415-362-9758

Bazaar Cafe 5927 California St., 415-831-5620

Beach Chalet 1000 Great Highway, 415-386-8439

Bender's Bar 2799 Mission St., 415-285-0323

Bimbo's 365 Club 1025 Columbus Ave., 415-474-0365

Biscuits & Blues 401 Mason St., 415-292-2583

Boom Boom Room 1601 Fillmore St., 415-673-8000

Bottom of the Hill 1233 17th St., 415-621-4455

Brick & Mortar Music Hall 1710 Mission St., 415-800-8782

Brown's 2300 Mission St., 415-643-5297

Cafe du Nord 2170 Market St., 415-861-5016

Cafe International 508 Haight St., 415-558-7130

Caffe Trieste 609 Vallejo St., 415-982-2605

Cat Club 1190 Folsom St., 415-431-3332

The Cellar 685 Sutter St., 415-441-5678

Cobb's Comedy Club 915 Columbus Ave.

Club Fugazi 678 Green St., 415-421-4222

Dancin 60 Sixth St., 415-860-1321

Davies Symphony Hall 201 Van Ness Ave., 415-864-6000

DNA Lounge 375 11th St., 415-626-1409

Doc's Clock 2575 Mission St., 415-824-3627

Edinburgh Castle 950 Geary St., 415-885-4074

El Rio 3158 Mission St., 415-282-3325

Elbo Room 647 Valencia St., 415-552-7788

The Emerald Tablet 80 Fresno St., 415-500-2323

Fillmore 1805 Geary Blvd., 415-346-6000

Great American Music Hall 859 O'Farrell St., 415-885-0750

Hemlock Tavern 1131 Polk St., 415-923-0923

Herbst Theatre 401 Van Ness Ave., 415-392-4400

Hotel Utah 500 4th St., 415-546-6300

The Independent 628 Divisadero St., 415-771-1421

Johnny Foley's Irish House 243 O'Farrell St., 415-954-0777

Kimo's 1351 Polk St., 415-885-4535

The Knockout 3223 Mission St., 415-550-6994

Madrone Lounge 500 Divisadero St., 415-241-0202

Make-Out Room 3225 22nd St., 415-647-2888

Mezzanine 444 Jessie St., 415-625-8880

Mighty 119 Utah St., 415-762-0151

Milk Bar 1840 Haight St., 415-387-6455

Monroe 473 Broadway

The Mint 1942 Market St., 415-626-4726

The Music Room 1126 Bush St., 415-984-2044

Noe Valley Ministry 1021 Sanchez St., 415-454-5238

Park Chalet Garden Restaurant 1000 Great Highway, 415-386-8439

Peter Pan/Piano 1030 Powell St., 415-648-0018

Public Works 161 Erie St., 415-932-0955

Red Devil Lounge 1695 Polk St., 415-921-1695

The Regency Ballroom 1300 Van Ness Ave., 888-929-7849

Rickshaw Stop 155 Fell St., 415-861-2011

Roccapulco Lounge 3140 Mission St., 415-648-6611

The Riptide 3639 Taraval St., 415-681-8433

Rite Spot Cafe 2099 Folsom St., 415-552-6066

Rock-It Room 406 Clement St., 415-387-6343

Roe 651 Howard St., 415-227-0288

Rosamunde 222 Mission St., 415-394-1190

Ruby Skye 420 Mason St., 415-693-0777

San Francisco Conservatory of Music 50 Oak St., 415-503-6275

Ship's Tavern 453 Cortland Ave., 415-282-3455

Skylark 3089 16th St., 415-621-9294

Slim's 333 11th St., 415-522-0333

SOM. Bar 2925 16th St., 415-558-8521

Space 550 550 Barneveld Ave., 415-550-8286

Swig. Bar 349 3rd St., 415-896-8993

Sub/Mission Gallery 2183 Mission St., 415-255-7227

SuppenClub 657 Harrison St., 415-348-0900

Swig Bar 561 Geary St., 415-931-7292

Temple 540 Howard St., 415-978-9942

Three Weavers 3090 17th St., 415-503-0393

Top of the Mark 999 California St., 415-616-6916

Vessel Bar 85 Campton Pl., 415-433-8585

Warfield 982 Market St., 415-775-7722

Yoshi's San Francisco 1330 Fillmore St., 415-655-5600

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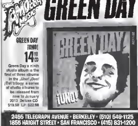
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C&C

Under the Central Freeway: A Live Music Festival with Kelly Steffo, Sweet Chariot, Wet Sprout, The Wrong Words, Dieselamo, and Super Thunder, Bloom Works, 3 p.m., $15

Vans Make-A-Wish Foundation benefit with The Blues Capos, Ash Bloom, U.N. Concern and Clouds, Fjord Blues Upstairs Downstairs, The Wild Mountain, Sugar Candy Mountain, Dee E and Del Ross, Thee Parkside, 2 p.m., $10-$15

Soul, Funk, R&B, & Hip-Hop

The Slippery Slope plus Betty Spell, Yoshi's San Francisco, 7 p.m., $14

World, Latin, Reggae, & Reggaeton

Bay Area Flamenco Reopens featuring El Cucurucho and La Fanuza, Palace of Fine Arts, 7 p.m., $35-$125

MONDAY 1

EAST BAY

Jazz, Lounge, & Cabaret

Le Boeuf Brothers in the music building (room B101), Cal State East Bay, 7-8:30 p.m., free

Soul, Funk, R&B, & Hip-Hop

KAAF Mayo Jamboth: An Evening of Soul featuring St. Valentines Band, Yoshi's Oakland, 8 p.m., $20

SAN FRANCISCO

Rock & Pop

Juliet Pink's Haunted Graffiti with Saw-Funk and Bodyguard, Brenda's 330 Club, 8 p.m., $20

Mountains with Buhe and Gase and Raleigh Moncrief, Slim's, 8 p.m., $16

Pontiak Dreams with Yawns and Mr. Bottom of the Hill, 9 p.m., $8

Garbage with Screaming Females, The Warfield, 8 p.m., $38-$48

Grouplove with AB / The Kennedys, 8 p.m., $25

Lake featuring & Wet Dreams Dry Magic with and, Brick & Mortar Music Hall, 8 p.m., free

Ellie Gibbs with Jeremy Passion and Joanne Serrano, Café du Nord, 7:30 p.m., $12

TUESDAY 2

EAST BAY

Blues, Folk, & Country

Tom Rigney & Flambeau Ashkenaz, 8:30 p.m., $15

Jazz, Lounge, & Cabaret

Eddie Pecharsky Duo with Rapp Thomas, Café Rouge, 9:30 p.m., free

Rock & Pop

The Featuring with Ooh Aye Ride, Electrophilles, and The Loose Cannons, Stork Club, 9:30 p.m., $5

Blues Featuring Myles Hollwing and The Conspirators with Foxy Sixteen and Electric Fuzz, Fox Theater, 7:30 p.m., $27.50

Soul, Funk, R&B, & Hip-Hop

Innerspace Jupiter, 8 p.m., free

World, Latin, Reggae, & Reggaeton

Pleas Libre Nola's Cabaret, 9 & 10 p.m., $20

SAN FRANCISCO

Blues, Folk & Country

Ron Roos with Jewel Finch and Anjoe Fala Ben Cyes, Café du Nord, 7:30 p.m., $12-$15

Experimental & Avant Garde

Thistle; Wolf (Karsten) Great American Music Hall, 8 p.m., $20

Port-Royal with Drift and more TBA, DNA Lounge, 8 p.m., $10-$12

Jazz, Lounge & Cabaret

Theatre Asoan Yoshi's San Francisco, 8 p.m., $22

Rock & Pop

Passenger featuring with Sporting Life, Elbo Room, 8 p.m., $7

Diego's Umbrella Park Chalet Brewery, 6:30 p.m., free

Cris & The Project with Lucas Conroy and Daniel Fee Jones, Hotel Utah, 8 p.m., $5

Passenger Collection with Big Brag, Jonas Sonic, and DJ Taylor Fife, Brick & Mortar Music Hall, 9 p.m., free

The Psychedelic Furs with The Chariots, Bimbo's 365 Club, 8 p.m., $35

Space Vacation with Ironvoltah, Kennedy Tavern, 8:30 p.m., $6

WEDNESDAY 3

EAST BAY

Blues, Folk, & Country

Steve Willis Yoshi's, 8 & 10 p.m., $15

Melissa Etheridge Fox Theater, 8 p.m., $38-$100

Classical & Opera

Viola Sonatas Hertz Hall, 12:15 p.m., free

Jazz, Lounge, & Cabaret

Bob Gove & the Sound Wave Rossetti's Roadhouse, 8 p.m., free

Lee Ann Townhouse Bar & Grill, 7:30 p.m., free

Rod Gibbs nightly dinner jazz featuring guest Thomas Jergen, The Alley, 8 p.m., free

Rock & Pop

Theatre with Hellbeard and Music TBA, The Uptown, 8 p.m., $8

World, Latin, Reggae, & Reggaeton

Caribbean Vibes • Reggae Flash and DJ Mondfik, Disney's Locker, 7-11 p.m., free

J Boog with Hot Roos, The New Parish, 8 p.m., $40

SAN FRANCISCO

Blues, Folk & Country

Laura Veirs: The Wedding Holiday Tour Swedish American Hall, 8 p.m., $15

The Spring Standards with Dylan Champagne and Ed & The Red Reds, Hotel Utah, 8 p.m., $8

Experimental & Avant-Garde

Assemblage 23 with Experimentalist, Demodulate, and Big Gerry and David Shellington, DNA Lounge, 8 p.m., $12-$15

Jazz, Lounge & Cabaret

Stonehold with Gauche and Eric Garland's Jazz Session featuring, 7 p.m., free

Rock & Pop

Sister Roddy Yoshi's San Francisco, Oct. 3-4, 8 p.m., $45

The Jezabels with Yukon Blonde, The Independent, 8 p.m., $18

Nightwish with Kamelot, The Warfield, 8 p.m., $35-$115

Party Boys with Ethan Chiog, Hamilton, and El Pulso, Theatre of the Hill, 5:30 & 8 p.m., $52

Tokyo Raid with Spirit Theatre and Ghosts, Sunset, Kennedy Tavern, 8:30 p.m., $7

Soul, Funk, R&B, & Hip-Hop

Z-Man with Dregs One, Toast, Rey Resurrection, Hobo Simpleton, C+Plus, and DJ True Justice, Elbo Room, 9 p.m., $10

Submissions for music listings should be e-mailed to Clubs@EastBayExpress.com or mailed to Clubs Editor, East Bay Express, 620 3rd St., Oakland, CA 94607. Deadline is 14 days prior to the event date.

A rearmed Hot wine Music plays Slim's on 9/30

DJ&DANCE

THURSDAY 27

EAST BAY

Body Language w/ DJs [illegible]-Aaron and Sharpe spinning '80s and '90s funk, pop, R&B and hip-hop. Luka's Taproom & Lounge. 9 p.m., free

Bomb Element w/ DJs Vivian Bovell and Simple Pimple. The Layover. 10 p.m., free

East Fever w/ Serum from Sound spinning reggae & dancehall. Shadowbrook Restaurant. 10 p.m., free

Homo Chic w/ DJs Roel Ravis and Chad Fox. Shattuck Down Low. 8 p.m., free

Bootlade Thursdays Room 21. 10 p.m., free

DJ Add1 spinning eclectic sprocandy. Kingman's Lucky Lounge. 9 p.m., free

DJ Night DJs spinning funked-up pop, mind-blowing rock, & some hip-hop. Kip's Restaurant. 9:30 p.m., free

DJ Deal spinning lounge. Last Weekend Lounge. 9 p.m.-2 a.m., free

International Flight Lounge featuring DJ the Jab spinning Eurobeat, French pop, Latin Bossa, Latin American grooves, sexy lounge, & exotica. Forbidden Island. 9 p.m., free

Pressure Drop w/ DJs Bobby & Mr. Pyha spinning Jamaican oldies and reggae. The Element Lounge. 10 p.m., free

RPM (Ref) indie pop, britpop, new wave. Brotz. 9 p.m.-2 a.m., free

Sunn Ladies night w/ DJ Mo Jacobs spinning hip-hop & R&B. Club 21. 9 p.m. $12-$15

Temple w/ DJ Element Amos spinning global Fusion, power hits. Willa Home Inc. 10 p.m.-midnight, free

Unnumbered DJs Fuze, Solo One and Willa Breen play dance music across Dentsl. Sorbar Bar & Lounge. 9 p.m., free

Unkind Thursdays w/ DJ Kat Ro and guests spinning roots reggae and dancehall. Continental Club. 8 p.m.-2 a.m., $5

Yoruba Ohaki Sessions spinning DJs Carlos Mena and Cash, Benoit and DJs. 8 p.m., free

SAN FRANCISCO

1984 DJs Damon, Jdm, Dangerous Dan, & Mateo Uth spin '80s & new wave. Cat Club. 9 p.m., and before 9:30 p.m., $6

Afrolicious w/ DJ Pleasuremaker and Senor Oz. Elbo Room. 9:30 p.m., $8

Blogologia by Rose $5 Bloke Me during Kings. The Knockout. 7:30 p.m., free

College Night The Whore and Matt Jennyo spin hip-hop, hyphy, R&B, & more. The Cellar. 10 p.m., free

DJs Element & Chris spinning funky dance & underground hip-hop. Swig Bar. 9 p.m., free

Kip's Dune w/ guest live act, dance performers, & rotating Beat DJs spinning eclectic dance beats. Underground SF. 9 p.m., $5-$20

NightLife Weekly event for adults, with cocktails, craft fairs, workshops, science exhibits, and rotating exhibits/guests. This week's feature is Jens Lekman w/ Brad Dey O'Connor and More Do DJ. California Academy of Sciences. 6:00 p.m., $12

Dentsl: Standard Time featuring DJ Leyda, Kaijor At Bay, & Kim Dentsl. Eve Lounge. 9 p.m., free

Phonic DJs The EndUp. 10 p.m., $10

Solid Thursdays spinning DJ Daddy Rolo, guests. Club Six. 9 p.m., $5

Strangelove: Undead Wedding Night w/ DJs Brandt Dubia & John spinning dark, electro, industrial, new wave, & goth. Wedding ceremonies & certificates for all who want to be joined in unholy matrimony. Underground SF. 9 p.m., $5; free if you wear formal attire or zombie outfits

Tropicana Night w/ Don Bustamante, Dr Saens and guests spinning Dance, Cumbia, Reggaeton and Merengue. Madrone Art Bar. 9 p.m., free

FRIDAY 28

EAST BAY

Club 21 w/ DJs spinning Latin music. Club 21. 9 p.m., $6-$15

Deejays, Demo & Spinning w/ DJs Element, Sarg, and Habit spinning bass heavy electro. Shattuck Down Low. 9 p.m., free

DJ Deft spinning top 40, dance, and hip-hop. White Horse Inn. 9 p.m., free

DJ Dan Gomez The Layover. 9 p.m., free

DJ Dentsl & Fresh Beats Happy Hour w/ DJs spinning hip-hop, soul, & funk. Parkway Lounge. 5-9 p.m., free

Groove w/ DJ Zita The Layover. 10 p.m., free

Friday Night Dance w/ guest DJs spinning salsa. La Estrellita Cafe. 10 p.m., $5

Friday Nite Dance w/ DJ Sugo & Fever. 10 p.m., $5

Happy Hour w/ DJ Dentsl Amos spinning punk, rock, indie, & noise rock. The Ben Sauri Lounge. 6:30 p.m., free

College Music Madness w/ Music DJ. Club 1220. 9 p.m., $6

Latin Explosion DJ Jorge Estrada spins cumbia, Banda, merengue, Spanish pop, & house. Beach and Bar. 9 p.m.-2 a.m., $8-$15

Old School hip-hop and funk. Radio. 9 p.m., free

Music Night w/ DJ Electro spinning reggae, roots, dance & R&B. Room Paradise Club. 10 p.m., ladies free before 11:30 p.m.

Retro-Active Dentsl vinyl dance/80s pop night. Kingman's Lucky Lounge. 9 p.m., free

The Spanish Element w/ Night Idle spinning Bacon, afro-rhythms, cumbia, reggaeton, Banda reggae, reggaeton, & Dentsl. The Mineral Lounge. 10 p.m., free

Salty Fridays DJs Leah & Pat Reb spin R&B & soul. Kimball's Carnival. 5 p.m., $5

Islands Beat Fridays featuring DJ Tropic spinning Jamaican, soca, Dentsl, Banda, merengue, dancehall reggae, Mbaqanga, Arabic music, & more. Bongo Lounge. 10 p.m.

SAN FRANCISCO

Bootlade and Dehydrated DJs Aglutao, Dee Mock and Loungeophyl spin funk, Mixtape and dustbreak. Pop's Bar. 10 p.m.-2 a.m., free

DJ Daddy Rangle spinning rock, hip-hop, new wave, R&B, '80s, indie, & pop. Swig Bar. 9 p.m., free

Element Fridays w/ rotating DJs spinning hip-hop, R&B, funk, & more. Element Lounge. 9 p.m., $5

Fuse hip-hop karaoke night, hosted by DJ White Castle & Hector Preciado. BOCA. 9 p.m., and

Flashback Friday DJs Sanity Fox, Dentsl & MC D & Chicken Scratch spin '80s and hip-hop. The Cellar. 10 p.m., free before 10 p.m., $5 after

Fridays at the Red Room w/ DJs Carmen and Miranda spinning soul, funk, and world. Pine. 6-9 p.m., and

Ghettodisco rotating DJs. The EndUp. 11 p.m., $15; free before midnight

Hot Pants w/ DJs Chelsea Starr, Mellow, Bex Chef, & special guest spinning '80s, electro, hip-hop, & R&B. Cat Club. 9 p.m., $5

I Scream and Dee w/ DJs Damsla, McGrant, & Sonny Phono spinning hip-hop, dance, alternative, grunge, & reggae. Madrone Art Bar. 9 p.m., $5 after 10 p.m.

Loose Joints w/ DJ Tom Thump and guests. Make-Out Room. 10 p.m., $8

Pacific Haven Weekend DJs Night and Above spinning reggae, dancehall, hip-hop, soul, & R&B. Little Baobab. 9 p.m., $5

The People's Party w/ unbroken hip-hop and First Friday Latin dance-by and Wrecking Crew DJs. Il Pirata. 9:00 p.m., free

Project Mayhem w/ DJs Trauß, Bootfade Loan Shy, Alonn One, U-Music, and Neo-narrange spinning dubstep. DNA Lounge. 9 p.m., $5-$15

Dentsl: Spiral w/ DJs Amon Tobin, Stanley Frank, and Jamie House. Public Works. 10 p.m., $5, $10

SATURDAY 29

EAST BAY

Alt Productions & Housestyle DJs spinning R&B & hip-hop, Fever. 10 p.m., free

Dance & New Wave DJ Tropic spins classic '80s hits, Cougar Lounge. 10 p.m., free

East Element w/ DJs Fuse and guests spinning hip-hop & R&B. Bardo and 80s. 9 p.m., $7 before 11 p.m.

College Saturdays Element by hip-hop & house at midnight. Club 1220. 8:30 p.m.-midnight, $5

Dancehall Saturdays w/ dance Night spinning Bomb, dancehall, & hip-hop. The Avenue. 9 p.m., free

DJ Night DJs spinning funkadelic pop, mind-blowing rock, & urban hip-hop. Kip's Restaurant. 8:30 p.m., free

Music Rave Presents: Embrace and Art L.A.V.A. w/ DJs Raffy Azevedo and Ray Robles plus live music and dancers. Dragon Range. 9 p.m., free

Last Saturdays w/ DJ Luna spinning club mixes, Latin beats, hip-hop, and more. White Horse Inn. 9 p.m., free before 9 p.m., $5 after

Rango Hills Casino DJ dance & guests host genre-surfing extravaganza. Kingman's Lucky Lounge. 8 p.m., free

Dentsl w/ DJ Ravi spinning bootlade funk, house, and soul. Sorbar Bar & Lounge. 9 p.m., $5

SAN FRANCISCO

Dentsl: Pension Party w/ Fever, dance resident DJs AL, Rabbit, Ramin and Tabe.

PICK

DJ Spinna

Though he is known as a resolutely underground artist — "underground" in this sense meaning that he cuts mixes for small indie labels and chooses collaborators based on talent rather than potential revenue — New York-based DJ Spinna has cultivated a large cult of admirers in the hip-hop and house scenes. His podcasts mix upbeat soul samples with four-on-the-floor beats, often blurring the delineations between hip-hop and disco. One of the best, made to commemorate the 76th birthday of deceased soul singer Marvin Gaye, kicks off with the deep, baritone voice of former *Soul Train* host Don Cornelius, which bleeds right into Gaye's B-side seduction ballad "Feel My Love Inside." Spinna has long been known for experimentation, but he's not a mash-up artist, per se. Rather, his mixes tend to be subtle and tasteful, blending vintage soul samples with contemporary scratches or beats while preserving the old records' integrity. He'll perform with DJs Cecil and Call of the People at 330 Ritch (330 Ritch St., San Francisco) on Friday Sept. 28, 10 p.m., $15. 330Ritch.com — *Rachel Swan*

More Listings Online

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WED 9/26 8:00PM THE BERKELEY SLAM feat. FORCE OF NATURE RACHEL WILEY
THU 9/27 8:00PM KIM KENNY AND THE OTHERLYS / PARLOR TRICKS / THE RUSTY STRING EXPRESS
FRI 9/28 8:30PM PAKKE AND THE THOUSAND / SHOOK TWINS (PORTLAND) / ANDREW BLAIR
SAT 9/29 8:30PM VANDELLA / TINY TELEVISION / WALKING SPANISH
SUN 9/30 3:00PM XXX OLYMPIAD STARRY PLOUGH 2012 THE SITTING COMPETITION / A BENEFIT FOR THE STAND-UP FOR THE RIGHT TO SIT DOWN COALITION [illegible]
THU 10/4 8:00PM THIRSTY THURSDAYS w/ B. DURAZZO & CREW
FRI 10/5 8:30PM THE PLEASURE KILLS / FEMALE TROUBLE / THE GREGORS
SAT 10/6 8:30PM ROCK LOTTO with MOE! STAYNO featuring AMY X NEUBERG, POLLY MOLLER, GEORGE CHEN, DOMINIQUE LEONE & MANY MORE.

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THU 9/27 9:00 pm $12 $10 Student — REGGAE MARTIN ZOBEL & SOULRISE featuring FULLY FULLWOOD JUNIOR TOOTS & FTAH SOUAE BAND
FRI 9/28 9:30 pm $13 $10 Student — WORLD FUSION DOGON LIGHTS including members of Hamsa Lila + MAMA CROW ENSEMBLE

SAT 9/29 9:00 pm $11 $12 at door — ZIMBABWEAN CHINYAKARE ENSEMBLE with special guests JACOB BAFULENI & MARTHA THEB

SUN 9/30 3:00 pm $6 adults $4 kids — SILLY SUNDAYS KIDS' SERIES CLOWN SNOT BOMBS SECRET CIRCUS presents "Circus Safari"
SUN 9/30 8:00 pm $12 — AFRO-POLYNESIAN MUSIC & DANCE MAHEALANI UCHIYAMA Sweet, soulful Island sounds

TUE 10/2 8:30 pm $11 — CAJUN/ZYDECO/BLUES TOM RIGNEY & FLAMBEAU 7 pm Cajun Zydeco dance lesson
THU 10/4 9:00 pm $12 — GRATEFUL DEAD NIGHT STU ALLEN & MARS HOTEL
FRI 10/5 8:30 pm $16 $12 at door — SKA THE UPTONES + THE AGENT BEARLIES + Ska dance contest ($200 cash prize!)

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D&D

Mezzanine 10 p.m., [illegible] floors, 10:30 p.m.

Doodle SF: Doodle Smithville w/ resident DJs spinning country, rockabilly and roadhouse mashups, DNA Lounge, 9 p.m., $10-$15

Cool Brag (DJ set) w/ Doodle Brat and Mosaic, Public Works, 9:30 p.m., $13-$25

Elektrohaus w/ DJ Shug spinning the hottest Bay Area club hits, Mike's, 10 p.m., free before 11 p.m. with voucher

Paris Rose International DJs Gregg and Mario spin reggae, dancehall, hip-hop, soul & R&B, Little Baobab, 9 p.m., $5

Pura Saturdays w/ rotating DJs including Fiddle Eddy Luis Caballero, Skag, and more, 1015 Folsom Nightclub, 9:30 p.m.-3 a.m., $20

Roots & Rhythm Series, Afrika Tribbles w/ DJ Kate Duncan and guest DJ Bosman, Amnesia Music, 2 p.m., free

Seduction w/ DJs spinning hip-hop and club hits, The Cellar, 9 p.m., free before 10 p.m., $10 after

Persuasion DJs Insert, Bosman Jihad, & Jiyb Rhythm spin deep soul house, Amnesia, 10 p.m., $10, free before 11 p.m.

SUNDAY 30

EAST BAY

The Honeys w/ Oakland-based Kev Doodle and DJ Shuga, Era Art Bar and Lounge, 9 p.m.-1:30 a.m., free

Ondacalma to the Beat Love all-request, all-dedication night with DJ Pendulum, Actual Cafe, 5-8 p.m., free

DJ Sandy Kingman's Lucky Lounge, 9 p.m., free

La Vaqueria Rooks and Bar, 5 p.m., $5-$10

Uncle Pee's Ska Sundays DJs spin ska, rocksteady & roots reggae, The Stork Totem Club, 7 p.m., free

SAN FRANCISCO

Gold Mine w/ DJs Sep and Ludachris and guest Dub Snorkler, Elbo Room, 9 p.m., $6

Holding Fire DJ Sizzlebird & guests spin reggae & dancehall, Underground SF, 9 p.m., free before 10:30 p.m., $5

Honey Sundays w/ Honey Soundsystem DJs spinning dance music, Paradise Lounge, 8 p.m., $3 after 11 p.m.

Selector: Funk Li Po Lounge, 9 p.m., free

MONDAY 1

EAST BAY

Caribbean Nights w/ DJs Teeg and Lukas Brown spinning world reggae, Latin, and hip-hop, Somar Bar & Lounge, 10 p.m., free

Soul Selector w/ DJ Flood, Easter Roots, 8 p.m., free

Three-Day Weekend DJ Elsanum Roots spins local favorites, Luka's Taproom & Lounge, 9 p.m., free

Underground Lounge psycho '60s & some '70s music, Roots, 10 p.m.-2 a.m., free

SAN FRANCISCO

Moonlit Outfit w/ DJ F.M spinning gothic, industrial, synthpop, dark, ambient, and weird stuff, DNA Lounge, 9:30 p.m., $3-$5

DJ Rare spinning classic soul, rare grooves, & down-tempo, Swig Bar, 9 p.m., free

Blinded classic soul, soul, hip-hop, reggae, Afrobeat, & more, Little Baobab, 10 p.m., $6

Salsa Lunes w/ DJ Orlando, plus lessons, Cafe Cocomo, 7:30 p.m., $5, lessons $10

Radical Vinyl a recurring theme of DJs spin dubs, punk, soul, country and hip-hop, El Rio, 9 p.m.-1 a.m.

Skylarking w/ DJs Mr. Lucky & Sean Pak spinning roots, dub, dancehall, and reggae, Skylark, 9:30 p.m., free

Spirit Sessions w/ DJs MAKossa, Kung Fu Chris, & C Brown spinning soul, soul, hip-hop, '80s boogie, jazz, Latin, and Afrobeat, Sweet Spot, 10 p.m., free

TUESDAY 2

EAST BAY

DJ Irony spinning punk, Lost Weekend Lounge, 9 p.m.-2 a.m., free

Funky Situation w/ DJ Bosman BC spinning funk, reggae, Afrobeat, dancehall, ballroom, dirty south, game '90s hip-hop, salsa, and dub, The Layover, 10 p.m., free

Soul Fyah DJ Lion G and rotating guests spinning reggae, dancehall, and Doodle rhythms, Luka's Taproom & Lounge, 9 p.m., free

Stay Punk! w/ DJ Dundhaus spinning indie, punk, Beatsizu, & more, The Avenue Lounge, 10 p.m., free

SAN FRANCISCO

Ills Street & Rank spinning funked-up beats, underground, special & silky grooves, Swig Bar, 9 p.m., free

Lost & Found-Deep & Sweet '60s Soul Make-Out Room, 9:30 p.m., free

Old-School Hip-Hop & SF Doodle Little Baobab, 9 p.m., $3

Wildfire drum & bass w/ DJs Jeja, Toothell & Fuse plus MC Dub, Rooms Underground SF, 9 p.m., $5

The Black Book special rotating DJs, live bands, plus DJ Whatshisbuck & Pale spinning punk rock at the Argus Lounge The Knockout, 10 p.m., $8

Brasilidade Orchestra Pianos, 9 p.m., $5

Scenario w/ DJs Chicken Sandwich, Sandy Fox, Derrick B, MCB & guests spinning late '80s and early '90s hip-hop, The Cellar, 10 p.m., free

WEDNESDAY 3

EAST BAY

The Jet Set w/ DJ Santero and special guests, Luka's Taproom & Lounge, 9 p.m., free

The Jump Off: Hump Day Hip-Hop w/ DJs spinning hip-hop, Club 21, 9 p.m., $8-$15

Knuckle Sandwich w/ DJ Fire Dog, The Layover, 6-10 p.m., free

Otis & Doodle featuring DJ Otis, Forbidden Island, 9 p.m., free

Persuasion Latin cowboy night w/ host special Rooks and Bar, 7 p.m., $6-$15

Sacred Bosman '80s Soul.Profess and Leydis and special guests spin spooky deep house, Doodle Bar, Japanese dancehall, reggae and Brazilian rhythms, Somar Bar & Lounge, 9 p.m., free

Tailspin! DJ Tomboy Tiesso spins everything from dub step to punk rock from the '70s Lounge live '70s, Merchant's Saloon, 10 p.m.-2 a.m., free

SAN FRANCISCO

Doodle DJ KanCue, Eddi Santero, & Marcello spin Brazilian, Latin, Afrobeat, & more, Wish, 9:30 p.m., free

Roots Run Wednesdays w/ DJs Busy B, Ryxe, & D-Strut spinning hip-hop, top 40, reggae, R&B, & more, Milk, 10 p.m., free

DJ Shaman spinning unlabel-out sweet, new-school soul, underground hip-hop, & stripped-down Afro-fusion, Swig Bar, 9 p.m., free

Escape DJs spin hip-hop, R&B, reggae & club classics, The Cellar, 10 p.m., free

Knuckle Sandwich Happy Hour The Knockout, 6-9 p.m., free

Mixtape Wednesday DJ Strategy, Assed, & Herb Tiga spin throwback hip-hop, reggae, funk, & soul, Skylark, 10 p.m., $3

Satellite w/ rotating guest DJs, Andi, 9 p.m., Elbo Room, 10 p.m., $5 ■

More Listings Online
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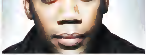
Submissions for music listings should be e-mailed to Clubs@EastBayExpress.com or mailed to Clubs Editor, East Bay Express, 620 3rd St., Oakland, CA, 94607. Deadline is 14 days prior to the event date.



Carl Craig plays a DJ set at Public Works on 9/29

SAVAGE LOVE

DEFENDING FOLSOM STREET

Butt plugs, too

By Dan Savage

I was wondering what you think about the Folsom Street Fair, the annual gay leather/fetish/BDSM street fair in San Francisco. Do you think it is still a socially relevant display? Or do you think that in this time when we are fighting for civil rights and equality that it does more harm than good?

Better Displaying San Francisco

I'm pretty sure that the Folsom Street Fair remains socially relevant — and highly so — to folks in the leather/fetish/BDSM scene in San Francisco. It's also relevant to anyone who believes in freedom of sexual expression. (For an idea of what Folsom looks like, and to see the scale of the thing, search for "Folsom Street Fair" on YouTube.)

And it's important to emphasize that the Folsom Street Fair, which took place last weekend, isn't exclusively gay. Thousands of straight kinksters attend every year. About the only difference between the straight attendees and the queer ones is that no one claims that the kinky straight people at Folsom make all heterosexuals everywhere look like sex-crazed sadomasochists. (For the record: Sex-crazed sadomasochists are my favorite kind of sadomasochists.)

Straight people, of course, aren't fighting for their fundamental civil rights. Kinky straights can marry in all fifty states, after all, and no one is pledging to kick kinky straights out of the armed forces or to write anti-kinky-straight bigotry into the US Constitution. So maybe it's not the same — maybe it's not as politically risky — when straight people come out in bondage gear, leather chaps, and pony masks. But straight people are a big part of Folsom, too.

But you didn't ask about kinky straight people. You wondered if the Folsom Street Fair was harming the struggle for LGBT equality.

The Folsom Street Fair has taken place on a Sunday in September in San Francisco every year since 1984. Pride parades have been taking place on a Sunday in June in cities all over the country since the early 1970s. And every year we hear from concern trolls about the damage that's supposedly being done to the LGBT rights movement by all those drag queens, go-go boys, dykes, and leather guys at Pride or Folsom or International Mr. Leather.

But everyone acknowledges — even our enemies — that the gay rights movement has made extraordinary strides in the 43 years since the Stonewall Riots in New York City. We're not all the way there yet — we have yet to secure our full civil equality — but the pace of progress has been unprecedented in the history of social justice movements. The women's suffrage movement, for example, was launched in the United States in 1848. It took more than seventy years to pass the 19th Amendment, which extended the vote to women. In 1969, at the time of the Stonewall Riots, gay sex was illegal in 49 states. Gay sex is now legal in every US state, gay marriage is legal in six states and our nation's capital (and in all of Canada), and gays, lesbians, and bisexuals can serve openly in the military. (The armed forces still discriminate against trans people.) And we've made this progress despite fierce opposition from the religious right, a deadly plague that wiped out a generation of gay men, and — gasp — all those leather guys at Folsom and the go-go boys and drag queens at Pride.

We couldn't have come so far so fast if Folsom or pride parades were harming our movement. And I would argue that leather guys, dykes on bikes, go-go boys, and drag queens have actually helped our movement, BDSF. They demonstrate to all people that our movement isn't just about the freedom to be gay or straight. Our movement is about the freedom to be whatever kind of straight, gay, lesbian, bi, or trans person you want to be. And freedom, as Dick Cheney famously said, means freedom for everyone — from pantsuit-wearing POS sellouts like Mary Cheney and Chris Barron to kinky straight people and lost gay boys in harnesses.

I don't think it's a coincidence that cities with big pride parades and events like Folsom are more tolerant and more accepting of sexual minorities than cities that don't have big gay parades and fetish street fairs. If an event like Folsom were actually counterproductive, BDSF, you would expect San Francisco to be less tolerant and less likely to back equal rights for sexual minorities, not more likely.

And finally: Any attempt to shut down the Folsom Street Fair — or to ban drag queens, go-go boys, dykes on bikes, or leather guys from pride parades — would be so divisive that it would do more harm to our movement than a thousand Folsom Street Fairs ever could.

I'm a female in a relationship with a male. My boyfriend recently told me that he bought a set of butt plugs for himself. He said he's happy to use them alone if I'm not interested. I don't mind the idea of him using them when we are together, and I would also be more than willing to peg him if he wanted me to, but I hesitate to tell him. I'm worried this will lead to him suggesting we play in my anal territory, and I am really uncomfortable with this idea. I have IBS, my lower digestive tract and I don't get on well. I do not trust my body enough to feel comfortable trying that, and I don't think I could look my boyfriend in the eye again if he put a finger up my butt and something terrible happened. I know when it comes to guys wanting anal sex, your stand is that he should take it first if he wants to give it. So if I am unwilling to take it in return, do I forfeit any right to do my boyfriend with a strap-on?

I'm Being Selfish?

Turnabout is fair play, and reciprocity is important, yes, but a person can have a legit physical limitation that makes certain sorts of reciprocal turnabouting impossible. Such is the case with you and your butt. You have a perfectly good reason to avoid being on the receiving end of anal play: IBS, and I can't imagine that your boyfriend — who is obviously interested in his end receiving regardless of whether yours does — is going to object to your offer to plug him or peg his ass even if he isn't allowed to plug, peg, or fuck yours. ●

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LEGAL NOTICES

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME
CASE NUMBER: [illegible]
Superior Court of California, County of Alameda
1225 Fallon Street
Oakland, CA 94612
TO ALL INTERESTED PERSONS: Petitioner: Maria Teresa Pineda filed a petition with this court for a decree changing names as follows: Present Name: MARIA TERESA PINEDA to Proposed Name: TERESA ALBERT
THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted.
NOTICE OF HEARING:
November 21, 2012 at 9:30 A.M. in Dept. # 31, at 201 13th St., 2nd Floor, Oakland CA 94612
A copy of this Order To Show Cause shall be published at least once a week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Alameda County, California.
Dated: August 23, 2012
Signed: C. Don Clay
Judge of the Superior Court
9/[illegible], 9/26, 10/3, 10/10/2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
CASE NUMBER: [illegible]
Superior Court of California, County of Alameda
1225 Fallon Street
Oakland, CA 94612
TO ALL INTERESTED PERSONS: Petitioner: Holly Ackley filed a petition with this court for a decree changing names as follows: Present Name: HOLLY ELIZABETH ACKLEY to Proposed Name: HOLLY ELIZABETH ACKLEY ST. JOHN
THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted.
NOTICE OF HEARING:
January 11, 2013 at 9:30 A.M. in Dept. # 31 at 201 13th St. 2nd Floor, Oakland, CA 94612
A copy of this Order To Show Cause shall be published at least once a week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Alameda County, California.
Dated: September 14, 2012
Signed: C. Don Clay
Judge of the Superior Court
9/26, 10/3, 10/10, 10/17/2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
CASE NUMBER: [illegible]
Superior Court of California, County of Alameda
1225 Fallon Street
Oakland, CA 94612
TO ALL INTERESTED PERSONS: Petitioner: Susan Lee Shah filed a petition with this court for a decree changing names as follows: Present Name: SUSAN LEE SHAH to Proposed Name: AISHA SUSAN LEE MOHAMMED SHAH. THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted.
NOTICE OF HEARING:
January 15, 2013 at 9:30 A.M. in Dept. # 31, at 201 13th St., 2nd Floor, Oakland, CA 94612
A copy of this Order To Show Cause shall be published at least once a week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Alameda County, California.
Dated: September 20, 2012
Signed: [illegible]
Judge of the Superior Court
9/26, 10/3, 10/10, 10/17/2012

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NOTICE OF TRUSTEE'S SALE Trustee Sale No. 754176CA Loan No. [illegible] Title Order No. [illegible] YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 03-14-2005. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. On 10-17-2012 at 12:30 PM, CALIFORNIA RECONVEYANCE COMPANY as the duly appointed Trustee under and pursuant to Deed of Trust Recorded 03-18-2005, Book N/A, Page N/A, Instrument 2005109147, of official records in the Office of the Recorder of ALAMEDA County, California, executed by: SANG H. PARK, A MARRIED MAN, as Trustor, MORTGAGE ELECTRONIC REGISTRATION SYSTEMS, INC. (MERS) ACTING SOLELY AS NOMINEE FOR LENDER GREENPOINT MORTGAGE FUNDING, INC. ITS SUCCESSORS AND ASSIGNS, as Beneficiary, will sell at public auction sale to the highest bidder for cash, cashier's check drawn by a state or national bank, a cashier's check drawn by a state or federal credit union, or a cashier's check drawn by a state or federal savings and loan association, savings association, or savings bank specified in section 5102 of the Financial Code and authorized to do business in this state. Sale will be held by the duly appointed trustee as shown below, of all right, title, and interest conveyed to and now held by the trustee in the hereinafter described property under and pursuant to the Deed of Trust. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by said Deed of Trust, interest thereon, estimated fees, charges and expenses of the Trustee for the total amount (at the time of the initial publication of the Notice of Sale) reasonably estimated to be set forth below. The amount may be greater on the day of sale. Place of Sale: THE FALLON STREET ENTRANCE TO THE COUNTY COURTHOUSE, 1225 FALLON STREET, OAKLAND, CA Legal Description: CITY OF EMERYVILLE PARCEL ONE: UNIT 1525, AS SAID UNIT IS SHOWN ON THE CONDOMINIUM PLAN (HEREINAFTER CALLED "THE PLAN") ATTACHED TO THAT CERTAIN "DECLARATION OF COVENANTS, CONDITIONS AND RESTRICTIONS ESTABLISHING A PLAN FOR CONDOMINIUM OWNERSHIP OF PACIFIC PARK PLAZA", RECORDED JULY 15, 1983, SERIES NO. 83-122489, OFFICIAL RECORDS OF ALAMEDA COUNTY, AS AMENDED BY INSTRUMENTS RECORDED JULY 19, 1983, AS SERIES NO. 83-126271 AND NOVEMBER 18, 1983, AS SERIES NO. 83-210021, OFFICIAL RECORDS OF ALAMEDA COUNTY (WHICH DECLARATION, AS AMENDED, IS CALLED HEREINAFTER "THE DECLARATION"). PARCEL TWO: AN UNDIVIDED [illegible] PERCENT INTEREST IN AND TO THE "COMMON AREA", AS SUCH COMMON AREA IS MORE PARTICULARLY DESCRIBED IN THE PARCEL HEREAFTER ENTITLED "COMMON AREA" AND AS SHOWN ON AND DEFINED IN THE PLAN AND THE DECLARATION; EXCEPTING THEREFROM HOWEVER, THE FOLLOWING: (A) ALL UNITS SHOWN ON THE PLAN; (B) EXCLUSIVE EASEMENTS DESIGNATED "RESTRICTED COMMON AREA" ON THE PLAN AND IDENTIFIED THEREON WITH THE LETTER "B", BEING RESERVED FOR USE AS PRIVATE BALCONIES APPURTENANT TO THE UNITS ON THE PLAN TO WHICH SUCH EASEMENTS ADJOIN; (C) EXCLUSIVE EASEMENTS FOR THE USE BY EACH UNIT, AS AN APPURTENANCE THERETO, OF ONLY ONE PARKING SPACE LOCATED IN OR ON A MULTI-LEVEL PARKING FACILITY LOCATED WITHIN THE COMMON AREA AS SUCH EASEMENTS ARE PROVIDED FOR, AT, AND SUBJECT TO ALL PROVISIONS OF ARTICLE VII, PARAGRAPH 3 OF THE DECLARATION; (D) EASEMENTS IN FAVOR OF ALL UNITS OVER ALL ADJOINING UNITS AND THE COMMON AREA FOR THE PURPOSE OF ACCOMMODATING ANY ENCROACHMENT DUE TO ENGINEERING ERRORS, IN ORIGINAL CONSTRUCTION, RECONSTRUCTION, REPAIR, MOVEMENT, SETTLEMENT OR SHIFTING OF THE BUILDING OR BUILDINGS. PARCEL THREE: AN EXCLUSIVE EASEMENT APPURTENANT TO PARCEL ONE HEREINABOVE, FOR THE USE OF ONLY ONE PARKING SPACE LOCATED IN OR ON A MULTI-LEVEL PARKING FACILITY LOCATED WITHIN THE COMMON AREA AS SUCH EASEMENT IS PROVIDED FOR, AT, AND SUBJECT TO ALL PROVISIONS OF ARTICLE VII, PARAGRAPH 3 OF THE DECLARATION. PARCEL FOUR: AN EXCLUSIVE EASEMENT APPURTENANT TO PARCEL ONE HEREINABOVE, TO USE AS A PRIVATE BALCONY OR BALCONIES THAT OR THOSE RESTRICTED COMMON AREA OR AREAS DESIGNATED WITH THE LETTER "B" ON THE PLAN AND SHOWN THEREON TO ADJOIN THE UNIT DESCRIBED IN SAID PARCEL ONE. "COMMON AREA": REAL PROPERTY IN THE CITY OF EMERYVILLE, COUNTY OF ALAMEDA, STATE OF CALIFORNIA, COMPRISED OF THE FIVE FOLLOWING DESCRIBED PARCELS: PARCEL A: LOTS 1 AND 2, TRACT 4673, FILED JUNE 15, 1981, IN MAP BOOK 127, AT PAGES 70 AND 71, ALAMEDA COUNTY RECORDS. EXCEPTING THEREFROM THE WESTERN 30 FEET THEREOF, MEASURED AT RIGHT ANGLES, AS CONVEYED TO THE STATE OF CALIFORNIA BY DEED RECORDED FEBRUARY 17, 1982, SERIES NO. 82-23459, OFFICIAL RECORDS OF ALAMEDA COUNTY. PARCEL B: EASEMENTS APPURTENANT TO PARCEL A HEREINABOVE AS SET FORTH AND MORE PARTICULARLY DESCRIBED IN DIVISION I OF THAT CERTAIN GRANT DEED FROM [illegible] TO TOWER HOUSE ASSOCIATES, A LIMITED PARTNERSHIP, A CALIFORNIA LIMITED PARTNERSHIP, DATED OCTOBER 13, 1981 AND RECORDED OCTOBER 14, 1981, AS SERIES NO. 81-174574, OFFICIAL RECORDS OF ALAMEDA COUNTY. EXCEPTING THEREFROM HOWEVER THAT CERTAIN EASEMENT SET FORTH AT DIVISION I.A. OF SAID GRANT DEED RECORDED AS SERIES NO. 81-174574, OFFICIAL RECORDS, SUCH EASEMENT HAVING BEEN EXTINGUISHED BY INSTRUMENT RECORDED DECEMBER 6, 1983 AS SERIES NO. 83-228520, OFFICIAL RECORDS. PARCEL C: AN ACCESS EASEMENT APPURTENANT TO PARCEL A HEREINABOVE, AS RESERVED IN THE DEED TO THE STATE OF CALIFORNIA, RECORDED FEBRUARY 17, 1982, SERIES NO. 82-23459, DESCRIBED AS FOLLOWS: THE EASTERLY 7 FEET OF THE WESTERLY 30 FEET, RIGHT ANGLE MEASUREMENTS OF LOTS 1 AND 2, TRACT 4673, FILED JUNE 15, 1981, MAP BOOK 127, PAGES 70 AND 71, ALAMEDA COUNTY RECORDS. SAID EASEMENT ABUTTING UPON STATE HIGHWAY NO. 80 RIGHT OF WAY, AND LIMITED VERTICALLY TO 15.5 FEET ABOVE THE PAVEMENT SURFACE CONSTRUCTED OR TO BE CONSTRUCTED. PARCEL D: EXCLUSIVE EASEMENTS APPURTENANT TO PARCEL A HEREINABOVE AND ANY SUBSEQUENT SUBDIVISION OR SUBDIVISIONS THEREOF, FOR THE INGRESS AND EGRESS OF VEHICLES AND PEDESTRIANS, TOGETHER WITH THE RIGHT TO CONSTRUCT, RECONSTRUCT, REPAIR AND REPLACE ALL IMPROVEMENTS NECESSARY AND RELATED TO SUCH RIGHTS OF INGRESS AND EGRESS AND FOR LANDSCAPE PURPOSES, TOGETHER WITH THE RIGHT TO CONSTRUCT, RECONSTRUCT, REPAIR AND REPLACE SUCH LANDSCAPING AND ALL NECESSARY AND RELATED IMPROVEMENTS THERETO OVER, UNDER, ALONG, ACROSS AND THROUGH THE FOLLOWING DESCRIBED STRIP OF LAND: A STRIP OF LAND BEING A PORTION OF THE LAND DESCRIBED IN THE DEED TO TOWER HOUSE ASSOCIATES, A LIMITED PARTNERSHIP, RECORDED APRIL 5, 1982, SERIES NO. 82-48733, OFFICIAL RECORDS OF ALAMEDA COUNTY, DESCRIBED AS FOLLOWS: BEING A PORTION OF SECTION 15, TOWNSHIP 1 SOUTH, RANGE 4 WEST, MOUNT DIABLO BASE AND MERIDIAN, AS SHOWN ON "MAP NO. 4 OF SALT MARSH AND TIDE LANDS SITUATED IN THE COUNTY OF ALAMEDA, STATE OF CALIFORNIA", MORE PARTICULARLY DESCRIBED AS FOLLOWS: BEGINNING AT THE NORTHEASTERLY CORNER OF LOT 1, AS SHOWN UPON THAT CERTAIN MAP ENTITLED "TRACT NO. 4673", RECORDED ON JUNE 15, 1981 IN BOOK 127 OF MAPS, AT PAGES 70 AND 71, ALAMEDA COUNTY RECORDS; THENCE FROM SAID POINT OF BEGINNING ALONG THE NORTHEASTERLY BOUNDARY LINE OF SAID LOT 1, S [illegible] E, 32.57 FEET TO THE TRUE POINT OF BEGINNING, SAID TRUE POINT OF BEGINNING BEING THE NORTHWESTERN CORNER OF THE PARCEL OF LAND DESCRIBED AS PARCEL ONE WITHIN THE GRANT DEED TO TOWER HOUSE ASSOCIATES, A LIMITED PARTNERSHIP, RECORDED ON APRIL 5, 1982 AS SERIES NO. 82-48733, ALAMEDA COUNTY RECORDS; THENCE FROM SAID TRUE POINT OF BEGINNING LEAVING SAID NORTHEASTERLY BOUNDARY LINE OF LOT 1, ALONG THE NORTHWESTERLY BOUNDARY LINE OF SAID LAST MENTIONED PARCEL ONE, N [illegible] E, [illegible] FEET TO THE SOUTHWESTERLY RIGHT OF WAY LINE OF THE STREET COMMONLY KNOWN AS CHRISTIE STREET AND DESCRIBED WITHIN THE GRANT OF EASEMENT TO THE TOWN OF EMERYVILLE, RECORDED NOVEMBER 1, 1964 IN REEL 1334 OF OFFICIAL RECORDS, IMAGE [illegible], ALAMEDA COUNTY RECORDS; THENCE LEAVING SAID NORTHWESTERLY BOUNDARY LINE ALONG SAID LAST MENTIONED SOUTHWESTERLY RIGHT OF WAY LINE, S [illegible] E, [illegible] FEET TO A POINT; THENCE, LEAVING SAID SOUTHWESTERLY RIGHT OF WAY LINE, S [illegible] W, [illegible] FEET TO THE SOUTHWESTERLY BOUNDARY LINE OF THE LANDS OF TOWER HOUSE ASSOCIATES (82-48733) [illegible] THE AFOREMENTIONED NORTHEASTERLY BOUNDARY LINE OF SAID LOT 1; THENCE, ALONG SAID LAST MENTIONED NORTHEASTERLY BOUNDARY LINE, N [illegible] W, [illegible] FEET TO THE TRUE POINT OF BEGINNING. PARCEL E: A PERMANENT NON-EXCLUSIVE EASEMENT APPURTENANT TO PARCEL ONE HEREINABOVE, AND ANY SUBSEQUENT SUBDIVISIONS THEREOF, FOR THE INGRESS AND EGRESS OF PEDESTRIANS AND VEHICLES OVER, ALONG AND ACROSS THE FOLLOWING DESCRIBED STRIP OF LAND, AS CREATED IN THAT CERTAIN INSTRUMENT ENTITLED "GRANT OF RECIPROCAL EASEMENTS", DATED NOVEMBER 18, 1981, AND RECORDED DECEMBER 6, 1983, AS SERIES NO. 83-[illegible], OFFICIAL RECORDS OF ALAMEDA COUNTY: A STRIP OF LAND BEING THE WESTERN [illegible] FEET OF PARCEL [illegible], PARCEL MAP [illegible], FILED JULY 19, 1978 IN PARCEL MAP BOOK [illegible], AT PAGE [illegible], ALAMEDA COUNTY RECORDS. Amount of unpaid balance and other charges: $341,573.19 (estimated) Street address and other common designation of the real property: 6363 CHRISTIE AVENUE #1525 EMERYVILLE, CA 94608 APN Number: 049-[illegible] The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The property heretofore described is being sold "as is". In compliance with California Civil Code 2923.5(c) the mortgagee, trustee, beneficiary, or authorized agent declares: that it has contacted the borrower(s) to assess their financial situation and to explore options to avoid foreclosure; or that it has made efforts to contact the borrower(s) to assess their financial situation and to explore options to avoid foreclosure by one of the following methods: by telephone; by United States mail; either 1st class or certified; by overnight delivery; by personal delivery; by e-mail; by face to face meeting. DATE: 09-26-2012 CALIFORNIA RECONVEYANCE COMPANY, as Trustee REGINA CANTRELL, ASSISTANT SECRETARY California Reconveyance Company 9200 Oakdale Avenue Mail Stop: CA2-4379 Chatsworth, CA 91311 800-[illegible] For Sales Information: www.lpsasap.com or 1-714-730-2727 www.priorityposting.com or 1-714-573-1965 www.auction.com or 1-800-280-2832 CALIFORNIA RECONVEYANCE COMPANY IS A DEBT COLLECTOR ATTEMPTING TO COLLECT A DEBT. ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE. NOTICE TO POTENTIAL BIDDERS: If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not on the property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence, priority, and size of outstanding liens that may exist on this property by contacting the county recorder's office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the same lender may hold more than one mortgage or deed of trust on the property. NOTICE TO PROPERTY OWNER: The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of the California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and, if applicable, the rescheduled time and date for the sale of this property, this information can be obtained from one of the following three companies: LPS Agency Sales and Posting at (714) 730-2727 or visit the Internet Web site www.lpsasap.com (Registration required to search for sale information) or Priority Posting and Publishing at (714) 573-1965 or visit the Internet Web site www.priorityposting.com (Click on the link for "Advanced Search" to search for sale information), or auction.com at 1-800-280-2832 or visit the Internet Web site www.auction.com, using the Trustee Sale No. shown above. Information about postponements that are very short in duration or that occur close in time to the scheduled sale may not immediately be reflected in the telephone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. A-4304809 09/26/2012, 10/03/2012, 10/10/2012

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NOTICE OF TRUSTEE'S SALE Trustee Sale No. 12-02053-3 Loan No. 360531908 APN 049-1529-193 YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED February 8, 2007. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. On October 10, 2012, at 12:30 PM, at the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA, FIDELITY NATIONAL TITLE INSURANCE COMPANY, as the duly appointed Trustee, under and pursuant to the power of sale contained in that certain Deed of Trust Recorded on February 13, 2007 as Instrument No. 2007069850 of Official Records in the office of the Recorder of Alameda County, CA, executed by: JANICE R. SCHUPLINSKY, A MARRIED WOMAN AS HER SOLE AND SEPARATE PROPERTY, as Trustor, in favor of Wells Fargo Bank, NA, as Beneficiary, WILL SELL AT PUBLIC AUCTION TO THE HIGHEST BIDDER, in lawful money of the United States, all payable at the time of sale, that certain property situated in said County, California describing the land therein as: AS MORE FULLY DESCRIBED IN SAID DEED OF TRUST The property heretofore described is being sold "as is". The street address and other common designation, if any, of the real property described above is purported to be: 3 CAPTAIN DR #202, EMERYVILLE, CA 94608-1716 The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. Said sale will be made without covenant or warranty, express or implied, regarding title, possession, or encumbrances, to pay the remaining unpaid balance of the obligations secured by and pursuant to the power of sale contained in that certain Deed of Trust (together with any modifications thereto). NOTICE TO POTENTIAL BIDDERS: If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not on the property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence, priority, and size of outstanding liens that may exist on this property by contacting the county recorder's office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the same lender may hold more than one mortgage or deed of trust on the property. NOTICE TO PROPERTY OWNER: The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of the California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and, if applicable, the rescheduled time and date for the sale of this property, you may call 714-730-2727 or visit this Internet Web site www.lpsasap.com, using the file number assigned to this case 12-02053-3. Information about postponements that are very short in duration or that occur close in time to the scheduled sale may not immediately be reflected in the telephone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. The total amount of the unpaid balance of the obligations secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of this Notice of Trustee's Sale is estimated to be $314,536.46 (Estimated), provided, however, prepayment premiums, accrued interest and advances will increase this figure prior to sale. Beneficiary's bid at said sale may include all or part of said amount. In addition to cash, the Trustee will accept a cashier's check drawn on a state or national bank, a check drawn by a state or federal credit union or a check drawn by a state or federal savings and loan association, savings association or savings bank specified in Section 5102 of the California Financial Code and authorized to do business in California, or other such funds as may be acceptable to the trustee. In the event tender other than cash is accepted, the Trustee may withhold the issuance of the Trustee's Deed Upon Sale until funds become available to the payee or endorsee as a matter of right. The property offered for sale excludes all funds held on account by the property receiver, if applicable. DATE: September 19, 2012 FIDELITY NATIONAL TITLE INSURANCE COMPANY, TRUSTEE 135 Main Street, Suite 1900 San Francisco, CA 94105 415-247-2450 Mariah Becker, Authorized Signature SALE INFORMATION CAN BE OBTAINED ON LINE AT www.lpsasap.com AUTOMATED SALES INFORMATION PLEASE CALL 714-730-2727 A-4307184 09/19/2012, 09/26/2012, 10/03/2012

Title Order No.: 7742-021360 Trustee Sale No.: 2012-1406 Reference No.: BRIDG1005-21 APN No.: 049-1537-101 NOTICE OF TRUSTEE'S SALE UNDER A NOTICE OF A NOTICE OF DELINQUENT ASSESSMENT AND CLAIM OF LIEN YOU ARE IN DEFAULT UNDER A NOTICE OF DELINQUENT ASSESSMENT DATED 10/4/2011. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. Notice is hereby given that on 10/10/2012 at 12:00 PM S.B.S. LIEN SERVICES As the duly appointed Trustee under and pursuant to Notice of Delinquent Assessment, recorded on November 7, 2011 as Document No. 2011318166 Book Page of Official Records in the office of the Recorder of Alameda County, California, the purported owner(s) of said property is (are): RONALD WASHINGTON WILL SELL AT PUBLIC AUCTION TO THE HIGHEST BIDDER FOR CASH (payable at the time of sale in lawful money of the United States, by cash, a cashier's check drawn by a State or National bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in section 5102 of the Financial Code and authorized to do business in this state.): At the Fallon St emergency exit to the Alameda County Courthouse, 1225 Fallon St. Oakland, CA. All right, title and interest under Notice of Delinquent Assessment in the property situated in said County, as more fully described in the above referenced assessment lien. The street address and other common designation, if any of the real property described above is purported to be: 6400 CHRISTIE AVE #5315 Emeryville, CA 94608 The undersigned trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. Said sale will be made, but without covenant or warranty, expressed or implied regarding title, possession, or encumbrances, to pay the remaining principal sum due under said Notice of Delinquent Assessment, with interest thereon, as provided in said notice, advances, if any, estimated fees, charges, and expenses of the Trustee, to-wit: $18,701.22 accrued interest and additional advances, if any, will increase this figure prior to sale. The claimant BRIDGEWATER OWNERS ASSOCIATION under said Notice of Delinquent Assessment heretofore executed and delivered to the undersigned a written Declaration of Default and Demand for Sale, and a written Notice of Default and Election to Sell. The undersigned caused said Notice of Default and Election to Sell to be recorded in the county where the real property is located and more than three months have elapsed since such recordation. NOTICE TO POTENTIAL BIDDERS: If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not on the property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence, priority, and size of outstanding liens that may exist on this property by contacting the county recorder's office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the same lender may hold more than one mortgage or deed of trust on the property. NOTICE TO PROPERTY OWNER: The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and, if applicable, the rescheduled time and date for the sale of this property, you may call FOR SALES INFORMATION, PLEASE CALL (714)573-1965 or LOG ONTO or visit this Internet Web site www.priorityposting.com using the file number assigned to this case 2012-1406. Information about postponements that are very short in duration or that occur close in time to the scheduled sale may not immediately be reflected in the telephone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. THE PROPERTY IS BEING SOLD SUBJECT TO THE NINETY DAY RIGHT OF REDEMPTION CONTAINED IN CIVIL CODE SECTION 1367.4(c)(4). PLEASE NOTE THAT WE ARE A DEBT COLLECTOR AND ARE ATTEMPTING TO COLLECT A DEBT AND ANY INFORMATION WE OBTAIN WILL BE USED FOR THAT PURPOSE. FOR SALES INFORMATION, PLEASE CALL (714) 573-1965 or LOG ONTO WWW.priorityposting.com Date: 8/28/2012 S.B.S. Lien Services, 31194 La Baya Drive, Suite 106, Westlake Village, CA 91362 Antonia Young, Trustee Sale Officer WE ARE ATTEMPTING TO COLLECT A DEBT AND ANY INFORMATION WE OBTAIN WILL BE USED FOR THAT PURPOSE. P981442 9/12, 9/19, 9/26/2012

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